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THE METROPOLITAN OPERA ASSOCIA-TION, through a Statement of Operations, has painted a most optimistic picture of its financial and artistic standing which should be extremely heartening to the millions of supporters of that venerable institution. Through the wholehearted cooperation and friendly and sympathetic attitude displayed alike by the managerial staff, the musicians, the artists, and the heads of the several unions, there has been found a solution to the many problems of the past few years, and everyone concerned looks forward with great confidence to the future. It may even be possible during the coming season to place the Association in

THE WORLD PREMIERE of excerpts from the orchestration by Dmitri Shostakovich of Moussorgsky's "Boris Godounoff" took place on July 23 on the regn'ar Sunday afternoon broadcast of the New York Philharmonic-Symphony Orchestra, with Fritz Reiner conducting and the Metropolitan Opera bass, Alexander Kipinis, as soloist.



Jedliczka at the Stern Conservatory Berlin.

in 1910, he settled in Los Angeles. For Home, and Student's Relief in Edin- into a magazine of especially high ef-

eight years he was planist of the Brahms HOMER GRUNN, com- Quartet. He appeared as soloist with the poser and planist, died Los Angeles Chamber Music Society and on June 6 at Los An- the Zoellner Quartet. Much of his imgoles, California. He was portant compositions are the result of LONDON, which in June celebrated its born in West Salem, his idealization of Indian themes. Or- one hundredth birthday! Paper shortages Wisconsin, May 5, 1880. chestral pieces, songs, and piano works have cut down its pages pathetically, but Following study in Chi- have been published with much success. neither Blitz nor Robot bomb has had cago with Emil Liebling, Fis "Zuni Impressions" was played at the slightest effect upon its high amhe became a pupil of the Hollywood Bowl Concerts.

The World of Music I HERE, THERE, AND EVERYWHERE

> burgh, has been of invaluable aid to ficiency and ideals. Percy A. Scholes. in Polish refugees in Scotland. More than an article describing the proud history fifty Polish doctors have been graduated of the Musical Times, traces its origin from the Polish School of Medicine. The to a craze for sight-singing which was Paderewski Testimonial Fund, Inc., is a rampant in England one hundred years

HAIL TO THE MUSICAL TIMES OF bitions and purposes. Dr. Samuel Johnson, in his "Rasselas" wrote: "Great THE PADEREWSKI TESTIMONIAL works are performed not by strength, but Then came activities in the West and FUND, INC., has been rendering a most by perseverance." The Musical Times is Mid-West, Mr. Grunn went to Chicago important and valuable war service. The a monument to perseverance. Started by where he taught four years in the Chi- Scotch-American Polish Relief under- Vincent Novello in 1844, it was at first cago Musical College. Then followed a taking, which includes the Paderewski something of a house organ for the wellperiod in Phoenix, Arizona, and finally, Hospital, Medical School, Children's known publisher. It gradually developed

East 36th Street, New York 16, N. Y.

IN THE MUSICAL WORLD participating service of Polish War Re- ago. The Murical Times provided inforlief through the National War Fund, 37 mation and material which was eagerly grasped. Gradually the journal became the leader of musical thought in Britain THE ETUDE (a mere youth of sixty-one) salutes its centenarian colleague in London and wishes it unlimited years of prosperity in those days of peace, when the journal may again resume normal

> RICCARDO ZANDONAL operatic composer, is reported dead in Pesaro. Italy, at the age of sixty-one. He had taken monastery, after being driven from his home by the Germans, Mr. Zandonai was born at Sacco. Trentino, May 28, 1883



He was a pupil of Mascagni. Several of his operas, including "Conchita," and "Francesca da Rimini" were produced in America. In 1935 he won the Mussolini prize of 50,000 lire at the National Musical Festival in Rome, with his overture,

GUSTAV KLEMM, well-known composer and conductor of Baltimore, has been appointed superintendent of the preparatory department of the Peabody Conservatory of Music, Mr. Klemm, who has publication of the winning work guar- been assistant manager and program ananteed. The closing date is December 1, notator of the Baltimore Symphony Orand all details may he secured from the United Temple Chorus, Lawrence, Long chestra, has long been identified with musical activities in his native city. From 1914 to 1924 he was associated with Victor Herbert. For many years he was program director and assistant manager of Radio Station WBAL.

WILL MARION COOK Negro composer, whose many songs and operettas have enjoyed great popularity, died on July 19 in New York City, at the age of seventy-five. He was born A COMPOSITION CONTEST open to in Washington, D. C., announced by Independent Music Pub- and secured his musical

dollars will be given the composer of the Conservatory of Music, following which winning composition and also publication he studied violin with Joachim in Berlin. of the work will be assured, with royal- Mr. Cook also studied with Dvořák when the latter headed the National Conservatory in New York City, Much of his early he secured from Independent Music Puh-(Continued on Page 552)

Competitions -

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1000 each is piano, violin, and voice class fications, will be held in New York C.ty in the spring of 1945. State auditions will hegin around March 1, 1945, with district auditions for which the State winners are eligible follow ng. The exact date of the National Auditions will be announced later All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11,

A PRIZE OF A \$1,000 WAR BOND will he the award in a nation-wide competit on conducted by the Cincinnati Symphony Orchestra, for the writing of a 'Iubilee Overture" to celebrate the fiftieth nniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works suhmitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF \$1,000 to encourage "the writing of Amercian operas in general, and of short operas in particular,' announced by the Alice M. Ditson Fund of Columbia University and the Metro-politan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1,

SEPTEMBER, 1944

1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Asso-ciation, Inc., New York, 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The violoncello, and organ, with various ages for each group. The contests will hegin about February 1, 1945, and all entries must he in hy January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimhall Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICA-TION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are in-vited to suhmit manuscripts. These should he mailed hetween October 1 and November 1. Full details may he secured from Mrs. Helen L. Kaufmann, 59 West Twelfth Street, New York 11, New York,

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song, Manuscripts must be mailed between October first and fifteenth and full details may be secured from Mr . Clifford Toren, 3225 Foster Avenue,

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus hased on a text from or related to the Old Testament, The Award is one hundred and fifty dollars, with

A PRIZE OF ONE HUNDRED DOL-LARS is offered by The H. W. Gray Com-pany, Inc. to the composer of the hest anthem submitted in a contest sponsore hy The American Guild of Organists. The closing date is January 1, 1945. Full information may he secured from The American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

all composers of American nationality is lishers. A cash award of five hundred education at the Oberlin ties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may lishers, 205 East Forty-second Street, ville team of Williams and Walker. He

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# THE ETUDE

music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., number the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., for U. S. A. and Great Britain.

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## Dependable Jechnic

THE ELIND HOMER AND HIS LYRE

If little is known about Shakespeare, far less is known about Homer.

He is helieved to have been horn in Smyrna, a Greek colony in Asia

Minor, around 900 B. C. Like the Minnesingers and Troubadours of later

years, he was a minstel, a wandering singer who traveled from

place to place with his lyre, finally residing on the Island of Chios.

ltinerant singers and poets in his day did not have a very high stand-

ing, hut while millions living at his time are now erased from all

memory, the grandeur of his epic description of the slege of Troy has made this classic immortal. The "Iliad" and the "Odyssey" are

thought hy some to have been written by many different collaborating

poets. The perfection of the great masterpieces is so great that the

traditional author, Homer, was alleged to have been infallible. Hence

the line from Horace, quoted above. The illustration is a reproduc-

tion of the painting by the famous French artist, François Gérard.

"Even the worthy Homer sometimes nods"

-HORACE: "De Arte Poética"

DECAUSE virtuoso artists occasionally make slips at public recitals, many young people seem to get the idea that it is far better to play with effusive affectation than to play impeccably. The result has been that we hear a very great deal of loose and careless playing. The first essential of all technic in

all arts and sciences is dependability -or, if you prefer, stability, It is just silly to sit for hours at the keyboard, or to spend years sawing away at a violin, unless the student is building a foundation so sure and so available that when it is wanted, it is as reliable as a fine chronometer. We have seen, here and abroad, thousands of pupils practicing enthusiastically, but with little practical results. The reason is largely due to the failure to understand this principle of stability. The pupils have never been shown the objectives they should seek, nor have they gone directly to these goals of mechanical efficiency with as little loss of time and motion as possible.

What do we mean by technic? The term does not have a uniform connotation. The late Leopold Godowsky. whose long friendship and fine spirit of cooperation in the work of The Etude was a great asset in our journalistic history, once joined with your Editor in a long discussion of technic. His conception of technic was far more comprehensive than that of the average musician. He included everything that had to do with beautiful playing. In other words, the technic of the art was the art itself-expression, phrasing, touch, rhythm, formeverything.

At this time he said, \*"Mechanics includes all that pertains to that

branch of piano study which has to do with the exercises that develop the hand from the machine standpoint-that is, make it capable of playing with the greatest possible rapidity, the greatest possible power when power is needed, and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult

"Technic differs from the mechanics of piano playing in that it "Great Pianists on Piano Plaving," by James Francis Cooke, P. 133

has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study, not the digital or the manual. "The excellence of one's technic depends upon the accuracy of one's

understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the plano-playing machines which really do play all the notes, with all the speed and all the power the operator demands."

Evidently what Mr. Godowsky called "mechanics" is the most commonly accepted term for technic, and what he called "technic" is generally classed as interpretation. Most folks certainly think of technic as the mechanical processes which are acquired by the performer more or less as tools of his trade. In medicine the

way the surgeon holds his instruments, his deftness in using them, his scientific understanding of everything related to the anatomy and the pathology of the section he is treating, would justifiably refer to his technic. In piano playing, the exactness with which the pupil "feels his rhythms," the manner in which he is able to control his touch, his understanding of the principles underlying the artistic needs of his art, and the means by which he applies the mechanics of the instrument to produce the most beautiful results are, all in all, his technic. We found in teaching, that in much

playing of Bach, Scarlatti, Handel, and other composers who wrote their compositions without reference to the

pedal, it is a very helpful aid to security and stability to avoid the use of the damper pedal in study. The damper pedal has been a convenient camouflage whereby many students have concealed careless stumbling, and stuttering playing. Practice each day for a while without touching the pedal would overcome this,

One of the greatest shortcomings in a poor technic is uncertainty. Teachers of the day of Liszt and Rubinstein saw to it that in beginning exercises, which were always played at a slow speed, (Continued on Page 538)

## The Basic Beethoven

Alexander Wheelock Thaver's Remarkable Biography Still the Most Consulted Book In Its Class

by Siert Riepma

THIS ARTICLE IS CONDENSED FROM A MUCH LONGER SCHOLARLY ARTICLE RECAUSE OF WARTIME PAPER RESTRICTIONS

ROBABLY the best description of Alexander Wheelock Thaver is that he was an old-fashioned New England gentleman who was responsible for the fairly accurate portraits of Ludwig van Beethoven which most musical Americans cherish in their imaginations. His achievement, which took over fifty laborious years and gave little reward, consisted in getting together most of the documents and manuscripts for what is now known as "Thaver's Life of Beethoven"a work not yet surpassed for tedious scholarship and an antique flavor of Currier and Ives. These characteristics have proved unliterary but useful. After threequarters of a century, Thayer's is still the basic Beethough and on it have been more or less founded the artistic interpretations of Sullivan, Rolland, Schauffler,

Young Americans of the New England school, like Emerson, Parke Godwin, and George William Curtis. laid down æsthetic qualifications for a young American leader. A hero was needed to symbolize their democratic idealism, and since this was a cosmopolitan faith. American citizenship was not a perquisite. As an artist-hero of freedom, Beethoven was a likely candidate. His universal language expressed wonderfully well the glorious abstractions of individualism and on the emotional Americans the "Fifth Symphony" must have produced an effect as impressive as Jenny Lind or the Revolutions of 1848.

Thaver's generation discovered him just as our generation has, John Sullivan Dwight preached the Beethoven gospel with missionary zeal at Brook Farm, organized the Harvard Musical Association, and spread the good news with his Journal of Music. Lowell Mason and Alexander Thayer were other helpers in the cause. Both were interested in America's musical education, and Thayer, after being graduated at Harvard with a law degree, delved into New England's musical history by way of the Bay Psalm Book and gradually became

#### An Inherited Characteristic

Thayer's purpose was always didactic. This characteristic he may have inherited from his large and busy family. The Thayers had produced more than their share of leading citizens long before anyone had heard of Handel, let alone the drunkard's son from Bonn. And the neat house at South Natick, where Thayer was born in 1817, was not oppressed with the stale air of Daniel Webster whiggery but received the new breezes of transcendentalism and antislavery argument. A remarkable result was his vouthful novel. "Signor Masoni," a wild tale about a musically gifted slave mulatto who escapes from his master's plantation, achieves fame abroad, and falls into a mistaken and hopeless love with his master's daughter. The book, a sixth-rate mixture of "Uncle Tom's Cabin" and "Jean Christophe," was intended to give 'Thayer's German acquaintances New England's views on slavery.

The first Beethoven biographies, valuable as they

were, had inadequate documentary foundations and

thoven's psychology and growth. The scholar's purge was needed. Thayer provided it. Scraping together what money he could, Thaver made his wanderjahre in 1849. His first morning in Bonn was almost a religious experience. "An utter and unknown stranger," he fancied himself accompanied by the spirit of the young Beethoven along the ancient streets of the quaint Rhine village. Thaver liked Bonn. "A very picture of neatness and comfort" he thought it must have been when Beethoven was born. This and other New England features pleased him, and the climax of his life was when the Beethovenhaus Verein invited him to be an honorary member at their restoration festival. Getting off to a

ALEXANDER WHEELOCK THAYER

did not always escape the worship of the dead that plagued nineteenth-century memoirs. The master himself, lonesome and irritable, had left behind a lot of mixed feelings. And his miserable handwriting and the disorder of his papers and notebooks discouraged authors who had to meet their publics quickly. To do a first-class job would take years of interviewing eyewitnesses, finding and analyzing documents, discovering hidden sources, accumulating a sense of Bee-

Linz, Graz, and Salzburg. good start, Thayer dug up original materials on the Beethoven family and the town's history. Eventually he met Dr. Hermann Deiters, Court Councillor and

cal circles and was destined to become a working partner in the biography.

The tremendous interest which greeted anything new about Beethoven had shown him the need for comprehensive and reliable biography. Accordingly, Thaver settled down to more intensive research. The first result was an experimental article on Beethoven's vouth. It was a sober, informative piece, the first to be based entirely on original sources, and remarkable for a tribute to Mozart as "probably the greatest musical genius that ever lived." Beethoven, in fact came off second best with an admonition that genius alone wasn't enough. "Long continued effort and exhaustive study of the best works" also were necessary, said Thaver. He liked the word "exhaustive" and his moral tone suited his public.

This offering gave Thayer prestige abroad, where it was reprinted along with a severe review he had written for Dwight on Adolf Marx' life of Beethoven. Such skirmishes increased his growing fame, Even before this, homage was given him and he accepted it modestly but thirstily. The violinist, Joachim, tactfully turned a compliment by announcing that he had just ordered all of Emerson's works. Thayer never forgot the tribute. The widow Schumann, whom he admired extravagantly and whose husband's work he was in a sense carrying on, invited him over occasionally, and the Family-Grimm made November 4, 1855 memorable by having him to tea-and no wonder, for there Clara Schumann and Joachim played Mozart. "For a poor American earning his subsistence by brain work, such an evening is an event ln his life which leaves a lasting memory." he exciaimed

#### A Widening Horizon

Soon Thaver was known to everyone who had been a friend or relation to Beethoven, or who knew anyone who had been, or who was or might be suspected of having any Beethoven information All prospects became his correspondents. The aged Wegeler and Schindler, and even crusty old Anseim Huttenbrenner who is remembered to posterity for having kept the 'lost' "Unfinished Symphony" of Schubert called up

These happiest days of Thaver's life were interrupted by another visit home to fill his pockets and get a rest. He cataloged Loweli Mason's library, Mason and Thayer got on well despite some differences in opinion. and the musicologist gave his helper means to continue his research. A gift from a Cambridge lady also contributed to its progress. Thayer was glad to get back to Germany where his interests and friends were, and where his simple, bearded habits could get along on very little. More inspired than ever, he reached Vienna, John Lothrop Motley made him secretary of the legation there and, when later Senator Charles Sumner and Henry Wilson persuaded President Lincoln to give Thayer the consular post at Trieste, he settled down in evile

While the Civil War raged back home, Thayer accumulated a vast mountain of assorted notes. In Breslau he absorbed the Landsberger collection of Beethoven autographs; in Paris he tried unsuccessfully to open the archives; in London he captured the important reminiscences of Charles Neate, who had learned plano from Beethoven and had introduced the "Emperor Concerto" to England; Philip Potter, whom the composer had given tips on pianoforte; and the journalists, George Hogarth and Henry Chorley. He also met Sir George Grove. Grove gave Thayer items to do for his famous "Dictionary of Music and Musicians" and helped in other ways. The never-ending Beethoven trail led on through Cologne, Düsseidorf, Frankfort.

#### An Honest Appraisal

The first volume of the biography appeared in 1865. Like the others, it was written in English and edited and translated into German by the faithful Deiters. to take advantage of the seriai publishing available in Germany. The second volume came a year later, and the third in 1879, bringing the composer's life up to 1816, the forty-sixth of his fifty-seven years.

Looking at the entire work from this distance, Thayer's confidence seems well taken. One does not have to know all about biographical critique to agree with Mr. George Marek that (Continued on Page 544)

THE ETUDE

ULY of 1944 saw an epoch in musical history. During that month, Fritz Kreisler, who, both in standards of performance and in almost legendary popular acclaim, ranks among the foremost of living musicians, made his radio debut. Mr. Kreisler is the last of the great artists to have held himself aloof from the persuasion of the air-waves. The fact that he has broken through his reserve now, is due to one thing only; his personal response to the millions of poonle who desire to hear Fritz Kreisler and have no other opportunity of doing so.

In the early days of radio, Mr. Kreisler doubted that the sheer mechanics of reproduction were suitable for adequate tonal transmission. Later, his tastes as well as his crowded schedule of commitments inclined him against broadcasting, and neither fees nor managerial entreaties were of much avail in changing his mind. It took a steadily accumulating delune of letters to do that-letters from old people, from shut-ins, from soldiers in camps, from eager young students in far-away towns, all different in background, wording, and style. but all asking for the chance to listen to Kreisler. He chose the Bell Telephone Hour as the medium of his radio debut because of his admiration for Donald Voorbees

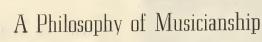
Besides agreeing to broadcast, Mr. Kreisler has broken through another reserve. In one of his rare public interviews, he has consented to speak to read-

ers of THE ETUDE about the meaning of musicianship. Mr. Kreisler believes that musicianship is an organic quality that is born with a person. Those who are born with it simply are musical and will assert themselves despite obstacles. Those who are born without it will profit greatly from the kind of study that builds background and appreciative values, but they can hardly draw from lessons and exercises the ultimate spark that true musicianship implies. Mr. Kreisler states,

"To me, music is an entire philosophy of living. It is not a matter of technique or performance, but one of personal empression. What I say in music is that part of my deepest inner being that can never be put in words. Words, even with the bect intentions, can be deceptive; a person may misunderstand what you say -a trick of language, an inflection of voice can alter meanings. That is why I sometimes hesitate to put my most cherished thoughts into words! Eut with music, it is different. Here there is no intervening obstacle of medium. One feels deeply in one's heart, and one transfers that meaning into tone. When I play, I am completely myself, and have no fear of being misunderstood. Joy, fear, anger, gladness-all of these can be projected from one human heart directly into another, through the medium of music. This is possible, I believe because music is the most direct and untrammeled exponent of human emotion.

KREISLER WITH HIS JOSEF GUARNERIUS DEL GESU VIOLIN (1737)

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"Approaching music in this way, I believe that it becomes the expression of one's truest self. In this sense, the building of ultimate musicianship involves a great deal more than proficiency on an instrument. It involves the qualities that make up self. The things that stir one, the things that anger one, the things that delight one-all these come to light in the music one makes. To me, the man who loves justice will 'sound' different from the one who is secretly capable of a mean act; the man who is cruel, will 'sound' different from the man who is humane. In neither case is the speed with which he takes his cadenzas too

#### Building Musicianship

"The cultivation of musicianship, then, presupposes the cultivation of human qualities. I am not greatly attracted to virtuosity, as such. Naturally, technical equipment must be sufficient to encompass the demands of the music-but where it is practiced for its own ends, musicianship ceases to exist. It is a curious thing that the spirit of the age influences musical standards. We live in an age of speed. Almost unconsciously we have allowed the tempo of our living to encroach upon our musical standards. There are those today who incline to measure performance-standards in terms of sheer rapidity of execution.

"My wife and I attended a concert not long ago, at which a remarkable lesson was brought home to me. We sat directly in front of a small boy of about eight,

and his mother. The artist of the evening gave a magnificent performance of the Mendelssohn 'Concerto.' When it was over, the mother said to the child, 'Wasn't that fine?' And the voungster answered, 'I'd have liked it

"Others around us smiled - but I could find nothing amusing. It seems dangerous to me that the fundamental standards of a young child should already be calculated not in terms of music. but of speed! There exists the most sensitive relationship between artists and their audiences; the public represents the spirit of its time and the artist expresses the spirit of his time. What will be the standards of the

if sheerly technical accomplishment is permitted to crowd out those intensely human values which must always be synonymous with music? Let us hope that the little boy was an exception!"

#### Importance of Home Music

Turning to the influences which can help develop inherent musical aptitude, Mr. Kreisler places the atmosphere of the home in first rank. He himself absorbed music in his home. His father, a distinguished Viennese physician, made home-music for the delight of it, and the little Fritz heard trios and quartets as part of the warmth and security that mean home. At fourteen, he was already a prodigy. He states that he remembers little of the business of learning music. He loved it and expressed himself by means of it in an entirely natural and unforced way. Today, he believes that, quite regardless of the extent of the inborn gift, an early familiarity with music is the soundest means of stimulating later appreciation. Whether he takes his place on the podium or in the last row of the topmost balcony, the person who recognizes "concert music" as an echo of home and home memories has the surest approach to valid appreciation.

As to the teaching of mucic, Mr. Kreisler makes it clear that he has no advice to offer. "I am not a teacher," he confesses, "I have never had a pupil, and, actually, I know very little of how to tell a person about the 'do's' and 'dont's' of playing, Let me tell you a little anecdote to explain what I mean. One day, years ago, I was out walking with my good friend Albert Einstein, for whom I have the greatest admiration. As we walked along, a young boy approached the Professor, and in great confusion, addressed him.

#### "Work It Out"

"'Herr Professor,' he said, 'I find myself in difficulty-please help me out, Just now, at school, I was told to multiply thirty-seven by fifty-seven and to give an immediate reply. Now, how shall I do that?'

"'Easily,' said Einstein. 'Just get pencil and paper and work it out."

"'But that's not the way at all,' cried the boy. "There's a trick or a secret about it-I must be able to give the answer at once. Please-you tell me how to do it?

"'The only help I can give you,' said Einstein, shaking that wonderful head of his, is to work it out on paper. That's the thing I would have to do!'

"Well, I must have looked a bit puzzled as the world's greatest mathematician said this, for Einstein turned to me and went on, 'You see, Kreisler, it's exactly as if this boy had come to you and had said, "Tell mein the Paganini 'Concerto,' do you play a certain F-sharp in the fifth position or the seventh?" How would you answer that?'

"What I answered was exactly what Einstein had answered about the numbers-i'd have to work it out -T didn't know!

"The student, of course, is deeply-and rightly-concerned with details and problems of technical adjustfuture world of music ment. But music-making is (Continued on Page 542)





BUST OF CAMILLE SAINT-SAENS BY P. DUBO'S

"V' A DES NORMANDS PARTOUT!" (There are Normans everywhere.) So goes the popular saying in that beautiful province of France, so well known among American tourists of pre-war days. And indeed, since Rollo and his Norsemen landed on its shores a thousand years and, the Normans have preserved their original characteristics: travelers, explorers, settlers, and also lovers of home and tradition, their spirit of enterprise has often carried them to the four corners of the world. Long before Columbus they came to this continent; but they sailed onward, while Columbus established the fundamentals of a civilization. It was from Honfleur that Cartier and Champlain started on their great adventure, to found Quebec and Canada, Normans, too, were the Sires of Bienville and Iberville, who from Canada explored southward and settled Louisiana for the King of France,

Normandy! Universities, art, letters, science, industry. Normandy! Green pastures, thatched roofs, historic citics, quaint old mansions, church steeples, bells tolling joycusly in the midday sun, and poetically when twilight descends upon the peaceful countryside. Then flashed the momentous news, the tragic news of the great invasion: Normans everywhere were overwhelmed by the crushing realization that their beloved homeland, free from war for five hundred years, had now become Europa's main battleground

But Normandy is also notable for its musical culture. in the present as well as in the part. Rouen, its capital; Caen, William the Conqueror's favorite city; and the great port of Le Havre-could until 1939 boast of their opera companies. These three large centers have excellent orchestras, choral societies, bands, and music schools

The French première of Saint-Saëns' "Samson and De'ilah" was given at the Théâtre des Arts de Rouen, and this stage repeatedly welcomes the works of young composers. Rouen postesses a splendid mixed chorus of one hundred and fifty voices, L'Accord parfait; under the direction of M. Albert Dupré it rehearses regularly and is justly famed for the polished artistry of its renditions. It was in the music room of the old Dupré home that Marcel Dupré's interest for the organ was awakened: once as a child, he wandered into the basement and attempted to build one of his own out of discarded wooden boxes and lead pipes; thus began the career of the world's greatest organist!

Rouen is noted for the quality of its organs. The magnificent Cavaillé-Coll of the Saint-Ouen basilica was Charles-Marie Widor's favorite, next to his own at Saint Sulpice in Paris, and after having inaugurated

# Music in War Torn Normandy by Maurice Dumesnil

Benowned Norman-Born Concert Pianist Lecturer and Conductor

M. Maurice Dumenil, emissed French pimist and conductor who has appeared with the Colone and Lanuarese orchastra in Peris, the Amsterdam Concertepebauw, the Berlin Philhermonie, and the Martin Colonies, in Javan and three costinests as a pipero virtuous. He is a pupil of history the Colored Debayn, Col. Dumenil has published three books in English, is melti-lingual, and will seem become an American Colored Debayn, Col. Dumenil has published three books in English, is melti-lingual, and will seem become an American Colored Debayn, Col. Dumenil has published three books in English, is melti-lingual, and will write (Dr. Enrapeline Lehman) is a well known American composer.—Entox's Nots.



PLACE DE LA RÉPUBLIQUE AT CAEN, HUB OF ARTISTIC ACTIVITIES (Lower left) The band stand. Large building, formerly convent of the Eudists, contains: left wing, conservatory of music; center, concert hell; right wing, public library.

Art gallery is on inside courtyard. (Upper right) The cathedral of Notre Dame. M. Dumesnil informs us that since he sent this picture, the entire building has been demolished, during the battle which raged around Caen.

it he occasionally returned, eager to play again on an of an ambulant operetta company. Alas, nobody came dinary tonal effects impossible to obtain elsewhere.

#### Saint-Saëns and Normandy

Can Saint-Saëns be claimed as a son of Normandy? Possibly so; for on the map, between Rouen and Dieppe, there is a small town by that name, perhaps connected with the master's ancestry. Besides, Saint-Saëns loved Dieppe and visited it every summer. His there was a splendid orchestra. Classical concerts and sessions of chamber music were among the weekly activities. At one time Jacques Thibaud was concertmaster, Louis Hasselmans solo violoncellist, and Pierre Monteux the conductor. Saint-Saëns sometimes par-ticinated in the execution of his works. Once I have the following amusing anecdote about his youth:

Fresh from his graduation at the Conservatoire de Paris, he came to Disppe to give a piano recital. This was to take place in a small theater, on the off-night "FORWARD MARCH WITH MUSIC"

but one little old man who took a seat in the last row. Saint-Saëns shared this opinion and sometimes turned hear me. I will play my program just as if the theater were full." But as he sat at the piano, the misinformed listener came up the aisle: "Pardon, Monsieur; could

you tell me when the operetta is going to begin?" Memories of Claude Debussy are also associated with Normandy. He wrote most of "La Mer" at St. Hélier on the Anglo-Norman island of Jersey in 1904, then completed its orchestration at Puys, just outside of Dieppe and on the cliff. Often he came down into the statue in the fover of the theater was unveiled in his streets and open-air markets, watched the arrival and departure of boats and trains filled with English tourists, walked along the sea front in search of new ideas for the instrumental coloring of "La Mer." Subsequently, he composed his twelve "Etudes" and two of

> Le Havre is the birthplace of three noted musicians: André Caplet, collaborator of Debussy in the orchestration of his later works and himself a distinguished composer; Arthur Honegger, famous modernist and

> > THE ETUDE

once prominent figure of "Les Six"; and Paul Paray, Prix de Rome and conductor of the Concerts Colonne, Those who heard Paray at the Stadium Concerts during his brief visit to New York in 1938 were profoundly impressed by his musicianship and dynamism. Now he lives in self-imposed exile at Monte Carlo.

Across the bay of the Seine, at Honfleur, the shadow of Eric Satie haunts the tortuous lanes of his native city. Pioneer, precursor, humorist, mystifier, what was this jovial Norman this "mischlevous man of French music" author of "Genuine Flahly Preludes for a Log," "Tunes to Make You Run," "Pieces in Form of a Pear," and other eccentricities? Time will tell. But let us continue along this enchanting "Côte Fleurie":

A few miles below Honfleur, the name of Deauville evokes at once luxury, glamor, elegance, aris ocracy. The boardwalk on the beach was a spectacle in itself, with its constant parade of cosmopolitan notables. At the Casino, the greatest international artists and organizations succeeded one another; stars of the Metropolitan, of the Paris and Vienna Operas, of La Scala: Serge de Diaghilev's "Ballets Russes" with Nijinsky and Karsavina: and famous recitalists. Sometimes one or the other succumbed to the temptation of the nearby baccara gambling tables. Thus Chaliapin lost all his fees, found himself stranded, and ultimately borrowed from the director enough money to proceed to his

#### The Norman Countryside

Following the "invasion coast" further West we come to Houlgate, where once more we find souvenirs of Claude Debussy. It was here that in 1911 he discovered the real Norman countryside which extends some twenty miles between the sea and Lisieux,

Enthusiastically, he spote of "the gardens resplendent with flowers and sloping toward the sea," and of the gastronomical del'ghts afforded by the genuine Norman cooking which he sampled at the Hotelry of William the Conqueror: sole normande, lobster mayonnaise, steaks grilled on charcoal fire, potatoes souffiées and haricots verts au bourre fresh from the garden, cream just out of the dairy, sparkling cider, so cool and fragrant on hot summer days; and the inimitable Calvados topping every Norman meal with its delicious flavor

Along the "Côte de Nacre" and north of Caen, several more modest but attractive resorts are located. Raoul Pugno, hitherto unequaled interpreter of concertos by Mozart and Grieg, spent some of his vacations at Riva Bella, At Luc-sur-Mer (Luc-onthe-sea) a villa covered with ivy stands on the sea front; one summer it was the abode of young and still unknown Paderewski. Between 1900 and his death in 1912, Massenet came to Saint-Aubin-sur-mer every ceason, Rhené-Baton, composer and conductor of the Concerts Pasdeloup, was a native of Courseulles-sur-mer, the fishing port at the mouth of the river Smille

Turning now some ten miles inland across fields adorned with cornflowers, daisies, and red poppies, we reach Caen, the "city of a hundred steeples," the "Athens of Normandy," and my home town, Caen (not to be confused with Cannes on the Riviera) is a city of wide culture. Its art gallery is one of France's finest, and its mutical activities rate very high. Auber, the author of "Fra Diavolo," "Le Domino noir," and other popular operas, was born there in 1782; after studying with Cherubini, he succeeded his master as director of the Conservatoire de Paris. More recently, Caen has been very proud of Gabriel Dupont (1878-1914), authentic young genius prematurely carried away by tuberculosis. Little known abroad, Dupont was much admired by Debussy. His last opera, "Antar." scored a great success at the Paris Opera, and an earlier lyric work, "La Glu," was



MAURICE DUMESNIL IN FRONT OF THE CATHEDRAL OF ROUEN



A SACRED CONCERT IN THE CATHEDRAL OF NOTRE DAME DE CAEN Maurice Dumesnil conducts the first performance of Evangeline Lehman's choral symphony, "Thérèse de Lisieux" (Ste. Therese of the Child Iesus).



TYPICAL OF NORMAN ARCHITECTURE IS THIS OLD WINDING STREET IN CAUDEBEC ON THE SEINE

SEPTEMBER, 1944

future." Pianists please note: there are two admirable suites by Gabriel Dupont: "Les Heures dolentes," and "La Maison dans les Dunes."

The Conservatoire de Caen is a branch of the great Parisian institution and unquestionably the finest in Normandy. All instruments are taught there by distinguished professors, mostly laureates of the National Conservatory They occupy first chairs in the orchestra, and their best students and a number of selected amateurs play along with them. As for the band "La Fraternelle," it is classified among the five best in France. The "Chorale Saint Grégoire" is an efficient mixed chorus which cultivates the gregorian tradition of the Abbaye de Solesmes. A sound spirit of cooperation exists between these various organizations and permits the realization of notable achievements.

Sacred concerts are frequently given in the cathedrals, particularly at Notre Dame because of its incomparable acoustics. The great oratorics and masses of Bach, Mozart, Mendelssohn, Gounod, Franck, Saint-Saëns, and Fauré are performed, as well as contemporary works, It was at Notre Dame that Evangeline Lehman's impressive choral symphony "Thérèse de Lisieux" ("Ste, Therese of the Child Jesus") was presented for

In years past, Alexandre Guilmant often came to Caen to give organ recitals. Now Marcel Dupré, Édouard Mignan, Joseph Bonnet, André Marchal, and others perpetuate

As I write, I realize that I have often used the present. Instead, should I not have used the past? Furious battles are being waged in those towns (Continued on Page 544)

# Selecting Music to Fit the Hall

Should Music Designed for a Small Room Re Played in a Great Auditorium?

by Dr. Joseph Braunstein

Dr. Joseph Braunstein was born in 1892 in Vienna. He studied musicalagy at the Vienna University, deur. Josep Breustein vas born in 1972 in Freino. The strates musicalogy of the Freino Merrinis, ver-drafing much film the Beethrover research, with special offention to the oppra, "Learners," and the Univer-ology of the arestruct, in 1927 his book on the Learnero Overture was published in Leipsig, For five years. Dr. Breunstein played violo in Vicena. Frein 1928 & 1938 he was lecture as music and editor with the Austrian Broadcasting Company, Since 1940 Dr. Breunstein has been in the United States.—Earner's Nots.

sented a cycle of three piano recitals devoted to Beethoven sonatas and the Diabelli "variations." On that occasion approximately one dozen of the master's sonatas were heard in a big auditorium -Carnegie Hall-before an audience of about twentyfive hundred people. There can be no doubt of the merits of such an undertaking, but nonetheless, piano, violin, or song recitals given in huge, modern concert halls have their artistic drawbacks, caused by the acoustical conditions which create a formidable obstacle for the player or singer to reproduce a sonata by Mozart or a song by Schubert in the spirit in which it was conceived.

Composer, reproducing artist, and public of the classical and early romantic periods were not confronted with such problems and difficulties. In the first place, at the end of the eighteenth and the beginning of the nineteenth centuries, there were no big concert halls where two or three thousand people could be seated; and second-and more important-sonata and song were strongly considered as home music.

Composing sonatas, Carl Ph. E. Bach, Haydn, Mozart. Beethoven, and Schubert never thought of creating works which could be used for building up a concert repertory. The concert pianist and traveling virtuoso needed compositions which offered opportunity to display technic and splendor. Concertos with orchestral accompaniment, variations on favorite melodies, and especially improvisation, formed the usual program. There was no giving of a piano or a song recital. In Vienna distinguished virtuosi appeared often on the stage during the intermission of a play, and they had to economize the time for presenting pieces ant to demonstrate workmanship.

#### A Strange Neglect

Beethoven, the virtuoso, played his concertos or excelled in his unique art of improvisation. The only sonatas he offered before the Viennese public were those for two instruments; the "Horn Sonata, Op. 17" and the "Kreutzer Sonata." However, at these events the master "kindly assisted" at the piano in favor of G. Punto, the horn player, and G. Bridgetower, the violin virtuoso, who occasioned the composition, Moreover. Beethoven was thoroughly aware of the fact that in the "Kreutzer Sonata" he offended against holy rule, doctrine, and tradition; therefore, he remarked on the title page: "Written in a very concertant style, almost that of a concerto,"-a challenge to virtuosi and

a warning to amateurs not well equipped technically. Beethoven's pupils, F. Ries and C. Czerny, neglected their master's sonatas constantly in public appearance. The former propagandized his nine piano concertos everywhere, but the latter, in his modest apartment

DECENTLY a well-known New York group pre- on Sundays, gave for a time courses on Beethoven's portance of this extraordinary artistic event and impiano works. It is clear that under these circumstances only a few serious music lovers could be introduced into the mystery of Beethoven's sonatas and the knowledge of the authentic style in which to play them. One may not better characterize these conditions than by quoting Hanslick's appropriate statement: "Beethoven sonatas failed to be on concert programs not because they were works of Beethoven but because they were sonatas."

So far as we know, the only sonata which got a nublic hearing in Vienna in Reethoven's lifetime was curiously enough, not the "Pathetique" or the "Moonlight," neither the "Waldstein" sonata nor the "Appassionata," but "Op. 101 in A major"; and the courageous performer was very far from being a musician by profession. As a matter of fact, he was a bank official and only a so-called "dilettante." It should be emphatically stressed that Beethoven was dependent one hundred per cent upon amateurs for the playing of sonatas. No virtuoso or musical celebrity was supposed to offer any work of this kind to a public eager for glittering passages and brilliant runs. Outgrowing Beethoven, a school developed which, cultivating brilliancy and splendor, quickly conquered the public everywhere. However, this school, too, had its merits and historic functions, but its influence strongly affected the taste of the concert goers and amateurs, and all the circumstances and conditions existing then make the neglect of Beethoven's sonatas and great variation-works perfectly understandable.

Nevertheless, Hummel and Moscheles, the most important representatives of virtuoso pianism before Henselt, Thalberg, and Liszt, were by no means opponents to Beethoven. On the contrary, they were wholeheartedly devoted to him, and Moscheles studied the sonatas intensively from his boyhood and instructed friends everywhere into this immense world of tonal wonders. Liszt followed almost the same paths in the first phase of his virtuoso career, and Wagner said of Liszt's performing of Beethoven's "Sonatas Op. 106" and "Op. 111," "Those who never heard him play them in a friendly circle could not

know their real meaning." When Clara Schumann performed the "Appassionata" in Vienna in 1838, no less than thirty years after Beethoven composed it and one decade after his death, the foreign young lady caused the greatest excitement in murical circles. To program the "Appassionata" in a public recital was considered almost a revolutionary act. Franz Grillparzer, Austria's greatest poet and a good musician, too, praised this in a poem; and Franz Liszt, then twenty-six years old and already overshadowing his fellow pianists, recognized the im-

mediately sent a report to the Parisian "Revue et Ga-

#### The Case of Schubert

It is worth while to examine briefly the case of the Schubert sonatas. It was quite natural and logical that as a composer of piano sonatas the style of which was entirely different from the "modern' planism of those days-he had to share Beethoven's fate absolutely. Where there was no opportunity for Beethoven sonatas, there certainly was nothing to hope for Schubert, who was not a famous man. No foreign artist, diplomat, scholar, or publisher asked for an appointment with the modest Viennese composer, and the story of the Franz Schubert of Dresden who sharply protested against being identified with or mistaken for a composer of bungling works like Erlkönig is highly indicative of the Viennese master's fame.

He gave only one concert featuring his own compositions-and no piano sonata was among them-in a little hall, whilst Beethoven, the virtuoso, long before he acquired a European reputation as composer, arranged his concerts in the Imperial Theaters. His whole output of piano sonatas was published in his lifetime and could be studied by everyone, but Schubert was able to sell only three. The most of Schubert's sonatas came out between 1830 and 1854 after his passing. An authentic tradition of playing these works could never have developed in Vienna since most of them had been discovered literally ten years after Schubert's death.

Schumann's journey to Vienna in 1838 was a lucky chance for the music world. Although then many pearls of the Schubert treasury came to light, the sonatas did not find an enthusiastic and persuasive herald in the ranks of great pianists and musicians. Clara Schumann failed to strengthen her husband's deserving propaganda for the great Viennese genius through her artistic activity. As concert pianist she played only three sonatas, which she added to her repertory

Franz Liszt was an important Schubert herald without cultivating the sonatas. He restricted himself to playing his transcriptions of famillar songs, and brilliant paraphrases of some piano pieces. He was compelled to do so to satisfy the taste-or rather bad taste-of his fashionable public. Anton Rubinstein, too, was a great admirer of Schubert but played by preference Beethoven, Chopin, and Schumann. In his famous cycle of 1885, featuring the history of piano music illustrated through seven big recitals, there was no complete sonata to represent Schubert.

In concluding this brief historic sketch, we may realize that the master (Continued on Page 538)

# "Aloha De" and Its Royal Composer

How Hawaii's Queen Wrote One of the Most Popular of All Songs

## by David Earl Mc Daniel

and dates given for the origin of Aloha Oe that this article is written with the hope that by listing some of the data collected by the writer, much misconception can be dissipated.

Some of the tales of Aloha Oe's birth relate that Liliuokalani composed it in sorrow over her consort's death; she wrote the song in memory of her abdication; that she didn't write the music at all-Henri Berger did: that the music is plagiarized; that it is an authentic native Hawaiian melody; that it is not; and so forth and so on, Let us discover which, if any, of these rumors has foundation in fact

Liliuokalani (born September 2, 1838; died November 11, 1916) was placed in school at the age of four and gained a good education. She spoile English with purity, knew French, and much later in life studied German. According to the accepted version, she was descended from two of the famous chiefs who helped Kamehameha I to coalesce the Hawaiian Islands into a united system. Her name, Lydia Kamakacha, was changed to Liliuokalani when she assumed her duties as queen, Liliuokalani has been translated as meaning "The Salt Air of Heaven." or, "One Belonging to Hoaven and of Chiefly Rank,"

On September 16, 1862 she married John Owen Dominis (of Italian descent), who had been in the Islands since 1837. Dominis and his father were traders from Boston, and in 1842 built, on property facing Beretania Street, Honolulu, the lovely colonial house known as "Washington Place," where Liliuokalani spent the years after 1898 until her death. Dominis was made governor of Oahu Island in 1863, an office he held until August, 1891, when he died.

In the autumn of 1874, King Kalakaua, Liliuokalani's brother, visited America to sign a reciprocity treaty which ceded Pearl Harbor to the United States. In view of present-day events, one wonders what would be the position of America if Liliuokalani had had her way in defeating this cession. She envisioned Hawaii a sovereign power and bitterly resented any "foreign" encroachment.

In 1887 she journeyed to England as guest at Queen Victoria's Fiftieth Jubilee celebration. She acted as regent during 1889-1290, and the sudden death of her brother elevated her to the throne on January 29, 1891. She finally abdicated January 24, 1395, after four years of trouble, and announced her intention to live thereafter as a private citizen.\*

In her book, "Hawaii's Story by Hawaii's Queen," she writes: "In my school days my facility in reading music at sight was always recognized . . . After leaving school, my musical education was continued from time to time as opportunity offered, but I scarcely remember the days when it would not have been possible for me to write either the words or the music for any occasion on which poetry or song was needed. To compose was as natural to me as to breaths.... I have never yet numbered my compositions, but am sure they must run well up to the hundreds. Of these not more than a quarter have been printed . . . even when I

There is a famous story (estrainly appersphal) that when Queen Lilluckatani visited Queen Victoria, she sid, "Your laigesty, they say that I have English blood in my veins." How do you account for that?" asked the English queen. "Well," replied the dark-skinned rule-, "there is a rumor that my grandfather ate your Captan Cook."

SEPTEMBER, 1944

HERE HAVE BEEN so many conflicting stories was denied the aid of an instrument, I could transcribe to paper the tones of my voice." Liliuokalani played on the guitar and autoharp-the latter, a glorified zither, she seemed to enjoy especially. In 1897 she collected thirteen of her published compositions into two identical volumes, sending one to the Library of Congress, the other to Queen Victoria

Contemporary with Liliuokalani in composition, and her colleague in the collecting and preservation of native Hawaiian mucic, was Henri Eerger (born Berlin, August 4, 1844). Kamehameha V wished to establish a Hawaiian Band, and the German Consul suggested obtaining a musician from Germany, Emperor William I obliged by sending Berger, a graduate of the Berlin Conservatory of Music, with ten years' service in the German army, who landed in Hawaii May, 1872, never again, save for brief visits, to leave the Islands. He developed a band from native material which amazed the outside world when it toured other lands, for the prevailing belief had been more or less that the Hawaiians were savages and not worthy or capable of being trained in the higher and finer arts. For fortyfour years Berger led this band. He remained active in mucical affairs until his death in October, 1929.

With regard to native music. Liliuokalani writes: "As soon as a popular air originated, it was passed along from the composer to one of his most intimate friends; he in turn sang it to another, and thus its circulation increased day by day. . . . With other nations, music is perpetuated by note and line: with us it is not ... and the custom is no different to this day [1898] . . . There are few. any, written compositions of the music of Hawaii excepting those published by me."

In old Hawaiian music, native instruments were used mainly for keeping time, the molody in all cases being carried by the voices. These included the pahu (ipu hokeo) or drum; the nuili, a bamboo stalk spread at the tip and tapped against the body, producing a swishing sound; and the uliu-li, a small gourd containing its dried seeds, which was used as a rattle, Musically speaking, there were but two ancient

Thus, the natives considered the human voice the in-

strument choicest for and best capable of producing musical tone. And music composed and spread a cappella is extremely variable with passing years. Aloha Oe, itself, differs from the form which Queen Liliuokalani wrote. For witness: (A) As written. (B) As Berger changed it and as played today.

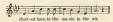




Liliuokalani is credited with having written or conceived the song sometime between 1878 and 1884, Its music is reminiscent, to say the least, of several previously published songs by American composers-Charles Crozat Converse, William H. Doane, and George F. Root, For instance, here is the melody of Root's There's Music in the Air, published in 1857:









QUEEN LILIUOKALANI (Mrs. John Owen Dominis) Ruler of Hawaii from 1891 to 1895

The resemblance of Alcha's chorus to the above is all too obvious. Vet Liliuokalani's manuscript (preserved in the national Archives of Hawait) has her inscription, "Composed at Haunawili, 1878, Played by the Royal Hawaiian Band [Berger's] in San Francisco, 1883, and be-

came very popular." In THE ETUDE for January, 1932, Louise Armitage gives the following fanciful account, as told by Griffls: "During the days of the monarchy it was cuite the fashionable thing to entertain at one's country house on this side of the Island (North Oahu). On one such occasion in 1881. Princess Liliuokalani was returning on horseback to Honolulu. As the party climbed the steep Pali trail, the Princess began to hum quietly and then suddenly burst into song. For the first time over the crass and precipices, floated the strains of Aloha Oe. It is said that in the party that evening were two

Hawaijan instruments, the hano, or nose-flute, and the lovers who were heartbroken at the thought of partuke-ke, a rough jew's-harp also played with the nose. ing, and as the man started to leave, a beautiful let was placed over his shoulders (Continued on Page 545)

THE ETUDE

# Records Reflect Contemporary Musical Achievements

by Peter Hugh Reed

WO SYMPHONIC sets put forth by Columbia recently, both made in England, are-in our stimation-among the finest recordings of the year to date. Hence, we place them at the head of our review list

Haydn: Symphony No. 103 in E-flat (Drum Roll); The Halle Orchestra, direction of Leslie Heward. Columbia set 547.

Mozart: Symphony No. 34 in C major, K. 338; The London Philharmonic Orchestra, direction of Sir Thomas Beecham, Columbia set 548,

Eath of these symphonies were represented in the Columbia catalog played by other orchestras, but neither of the previous sets offered the finished performances to be encountered in the present sets.

Haydn's "Drum Roll," so named because of the roll on the kettle drum preceding the opening Adagio, is one of the composer's finest symphonies. It was the eighth of the twelve Haydn wrote for the Salomon concerts at London. It abounds in buoyancy and good phonette, which is based on the rhythms and idioms humor; it possesses splendid rhythmic vitality and its thematic structure retains its freshness. The performance here by Heward is admirably set forth, despite some personal feeling for ritarding which not all listeners find cogent in Haydn's music. Yet the "unaffected rightness" of Heward's approach and projection of this classical work remains laudatory when considered on the whole: the cleanness of the playing and the tonal warmth of the reproduction add up to full enjoyment of a fine Haydn onus Heward who recently died in his forty-sixth year after a long iliness, was-as one English writer has said-the most satisfying conductor that England has had since Beecham.

Mozart's "C major," K. 338, ranks with his most mature works. The symphony is often referred to as "unfinished," because Mozart sketched a minuet for it but never completed it. Knowing its three movements so well after a period of years, most of us-we feel certain-would hardly ask the addition of a minuet. The continuity of the work seems so eminently right. The melodic material of the opening movement is not as imposing as we find in the last symphonies. but what Mozart does with this material remains wholly captivating. There is delightful variety in the changes of mood, and the whole movement is adroitly drawn together.

The slow movement is the heart of the work. Here, as one English writer has said, Mozart "soars above all that music is not concerned with, and, without posing questions about other worlds, or spurning this one, just makes music for music's sake-not for form's or empression's, or any single sake that music comprises." The scoring is curiously for strings and bassoons only, but what variety Mozart acquires! He divides his violas "to add an extra line of darker but warm color." The Finale seems to bubble over with good humor, yet it hints at an inner sadness, as so much of Mozart's humor always hints. W. J. Turner has remarked that we can never tell "whether in the last resort Mozart's music is sad or merry."

. Beecham's performance of this music conveys the impression that he has a great fondness for the work Perhaps this fondness causes him to linger over the poetic beauty of the slow movement, for here one feels a slightly faster pace would have been in order, yet, "there is nothing to disturb and much to please" in the conductor's reading. The recording is eminently satisfactory.

Gould: Latin-American Symphonette; " The Rochester-Philharmonic Orchestra, direction of José Tturbi. Victor set 964.

Lecuona (arr. Gould): Andalucia: and Moussorgsky (arr. Kindler): Song of Russia; The National Symphony Orchestra, direction Hans Kindler, Victor disc 11-8594. Morton Gould has long been regarded as

one of the arch-technicians of radio arrangers; he likes to spring startling effects and to produce a smile. The ingenuity of his effects often defeats his purpose, because one is apt to tire of effects for effect's sake without salient musical inspiration to back them up. To be sure, there is a section of the public which likes this sort of thing, people who listen to music more on the surface The symof four Latin-American dances-rhumba, tango, guarancha, and conga, will appeal to those who like popular idioms dressed up and scored for a large orchestra. The appeal of this type of thing is, however, more nemeral than enduring, for the composer is limited in what he can do with this kind of material. The work is not a symphony in any sense of the word, but a suite of modern dances in an inflated dress.

What Gould can do with a popular tune is evidenced in his slick and highly colorful arrangement of Lecuona's popular Andalucia. Lushness is the keynote to the Kindler transcription of the Moussorgsky song; he emphasizes its sentiment rather than its strength of line. Both Iturbi and Kindler give these various works competent performances, and the recording in all cases remains impressive

Reusner (arr. Stanley): Suite No. 1 (3 sides); and Pachelbel: Canon (1 side); The Arthur Fiedler Sinfonietta, conducted by Arthur Fiedler. Victor set 969.

The seventeenth-century composer, Esajas Reusner, was a celebrated lutinist. He composed several books of suites and dances for the lute, which in their time were highly regarded. A contemporary musician, Johann George Stanley, arranged the "Suite No. 1" for an ensemble of strings. The work comprises six short movements all in the familiar dance forms of the period. The slight texture of this music would have fared better with the original scoring of Stanley, which called for one violin, two violas, and basso continuo (harpsichord reinforced with cello). The predominance of the high strings here, and the lack of a firm bass foundation, does not help for sustaintaining interest in the music. Only two movements, the Gigue and final Courante, possess marked individuality. The Canon, by the noted seventeenth-century organist, Johann Pachelbel, is far more arresting music, and here the addition of the harpsichord helps to provide a firmer foundation.

Latin-American Classics-Corta-Jaca (Vianna)

RECORDS

"FORWARD MARCH WITH MUSIC"



ELEANOR STEBER

Saudades das Selvas Brasilieras No. 2 (Villa-Lobos); Microbinho (Mignone); Andalucia and Gitanerias (Lecuona); Congada (Mignone); Valse Suburbaine (Fernandez): Malaguena (Lecuona): played by Erno Balogh (piano), Continental Set No. A103,

There is a sort of brayura and dash to much of this music by our Latin-American neighbors; rhythmically alert and bold in coloring, these pieces have captured the imagination of many American listeners. Of the composers represented. Lecuona and Villa-Lobos are perhaps the most popular in this country, and we suspect the works played here by these composers will be the most immediately appealing. Mignone's clever Insect is, of course, a caricature, and will provide an effective encore. Vianna's Corta-Jaca 1: technically brilliant and showy, the sort of thing which inevitably provokes spontaneous applause. Mr Balogh's performances are admirably set forth; he brings out the brightness and avoids stress of sentimentality, and both rhythmically and technically he is thoroughly capable. For this reason, his Lecuona selections are especially appealing. Student-pianists will find his performances of all these pieces worth emulating.

Schubert: Sonata in A major, Opus 120; played by Robert Casadesus (piano). Columbia set X-236.

The "A Major Sonata" of Schubert has long been popular with amateurs; perhaps this is the reason it has been neglected by professionals, for one very seldom hears it played in public. This work is seemingly all so ingenuous: its melodies sing and the music moves with a simple straightforwardness that is disarming. For this reason, most players tend to undervalue the contrast of texture, the implication of its undercurrent of sadness. Legato and delicacy of tone, varied color, and melodic contrast are required for a telling exposition of this sonata. Casadesus achieves an admirable legato and delicacy of tonal coloration, but he does not bring to the sonata the contrast that Myra Hess and Artur Schnabel attain, Yet his exquisite lightness of touch and his meticulous technic are qualities that many would do we'll to emulate, and since the recording is realistically attained, one feels certain his performance will have a widely appreciative audience. On the last side of the recording the pianist plays the Laendler, Opus 171 by Schubert-those ingratiating country dances which all piano students

know as wholly delightful little pieces. Debussy: En blanc et noir (3 Pleces for 2 Planos) played by Ethel Bartlett and Rae Robertson. Columbia

Debussy wrote this suite in 1915, and the music reflects the impact of the war upon his sensitive nature The first of the three pieces (Continued on Page 552)

THE ETUDE

clear and crow over the fact that scores and scores of successful rullied attits of this day, who have received their first inspiration from this magazine, frequently repeat, "We were brought to the heave."

Marching Orders

A manual of parade technique with definite, understandable symbols for the use of school band leaders and drum majors, to say nothing of the whole ballets of attractive young women baton twirlers, which have added a feminine touch of pulchritude to high school marching programs, is to be found in the excellent book by Lawrence Johnston. The work has numerous half-tone illustrations and diagrams which will be direct'v helpful to school authorities. "Parade Technique-A Practical Manual

for the Marching Band" By Lawrence Johnston P-mes: 60 Price: \$1.25

Publisher: Belwin, Inc.

#### CRACIE TAKES HER BACK HAIR DOWN

At least that is what her publishers stress first about Grace Mcore's bicgraphical picture of herself in "Vou're Only Human Cnce," Born in Slabtown, Cocke County Tennessee, in a modest little shingled house, her heginnings were as Ame-ican as you could wish. From her childhood, when she resolved to be a missionary (although she and her active brothers hired themselves out to a traveling circus), through her days at Ward-Be'mont College at Nashville, Tennessee, (when she stated that she knew lit'le about the world of music except the knowledge she had gained by reading The Erupe and playing phonograph records over and over again) to her successes in concert, at the Metropolitan Opera, in musical comedy, and in the movies-all that she puts down makes lively and surprizing reading,"

How Grace Moore "broke into" light opera on Broadway is set down in vivid and amusing narrative that g'ves a sparkling picture of the somewhat sordid struggle thousands of girls are forced to make to get a foothold on the street of a million lights. The story of their battles with disappointments in the tricky world of the theater is an exciting onc. In Miss Moore's case



GRACE MOORE

there was also a bitter tussle with the religious and social misgivings of her Southern family, back in Tennessee, to whem the footlights were the flery gates of Hades. Her contests with convention are put down with a photographic intimacy which potential prima donnas should be required to heed, though few may do so.

Miss Moore's experiences overseas, which brought fame and led her to the Metropolitan, are presented with a lively touch, so that there are none of the frequent dull pages of conventional personalities. For in-

The Etude Music Lover's Bookshelf



## by B. Meredith Cadman

stance, the little Tennessee girl gives the following laughed over it together. The encounter in Kentucky striking picture of her meeting, in Copenhagen, with the U. S. Minister to Denmark, then Mrs. Ruth Bryan Owen (the gifted music teacher-daughter of the "Great Commoner" William Jennings Bryan):

"My dressing room at the Forum was filled with packages of fruits and the wonderful fish foods for which Copenhagen was celebrated, instead of the usual bouquets. I had told the press I loved chicken and was writing a coo's book and wanted Danish recipes. To my intense delight I received an enormous carton holding twelve little dressed chickens, their legs tied with pink ribbons and with roses tucked where the necks used to be. It was the prettiest line-up imaginable. Enclosed with them was a recipe for each chicken-twelve in all-recipes that are still an inspiration for cooking chickens from my own yard in

Connecticut. "Ruth Bryan Owen, hearing about the box of twelve chickens, decided that the only place they should be cooked was the American Legation. Consequently she arranged a charming dinner party in our honor there. The butcher who had done up the twelve gift chickens added twelve more for the extra guests, and all were succulently prepared. When Madame Minister made a kindly little speech of welcome to Val and me, I hardly knew how to reply, but remembered, on the moment, a story about her father in Jellico, Tennessee. William Jennings Bryan had come campa'gning through the South and had stopped off in Jellico as a guest in our home because he wanted to sample Mother's famous fried chicken. (Stran-e, I interpolated, that here in Denmark I was sharing chicken with his daughter.) Bryan had taken a great fancy to me and listened sympathetically when I told him how I wanted to grow up to be a singer, I sang two little hymns for him in the family parlor in my small piping eight-year-old voice. He was going up to Williamsburg, Kentucky, a short distance away, to make another speech, and Father decided to go along and take me with him. On the stage with a'l the dignitaries I sat in the place of honor-on William Jennings Ervan's knee, Then he asked if I wouldn't like to sing a song for the audience before his speech. He shoved me out to the front of the platform, and I sang the hymn, I'll Go Where You Want Me to Go, Dear Lord, which Mr. Bryan later told me, in his big jovial way, had been entirely appropriate to his campaign speech and instrumental in putting it over, Before he left he promised to watch my career with a fatherly and tender interest. The story about her father delighted Ruth Owen, and we

was my first and last appearance in a world of professional politics."

Your reviewer had a "grand and glorious" time reading these biographical confessions, which are both naïve and sophisticated. "You're Only Human Once"

By Grace Moore Pages: 275 Price: \$2.50 Publishers: Doubleday, Doran & Co., Inc.

#### MULTUM IN PARVO

Joseph Lewis, in a very practical book on voice. which he calls "Singing Without Tears," puts into fiftyeight pages what many another writer would string out into two to three hundred. Many a student vocalist will describe this book as "dandy," since in its very compact form it gives an abundance of instructive and practice material which is worth many times its price. The book is by a very clever English vocal teacher and was published first in the "Old Country." "Singing Without Tears"

By Joseph Lewis Pages: 58 Price: \$.75

Publisher: Ascherberg, Hopwood & Crew, Ltd.

#### WHAT DOES MUSIC MEAN?

There is no getting away from the fact that by far the greater part of the public finds its highest joy in music that "means something." Preach as you will upon the virtues of absolute and pure music and the lofty, abstract pleasure of hearing the works of Brahms, which do not call for pictorial programs, the large number of constantly improving books which present the romantic and fantastic charm of symphonic compositions points to an unquestionable human thirst for "Dolmetschers" who will tranclate and rhansodize about this or that work and add to its attractiveness for millions. One of the best (best bacause it is so readable) is a recent volume by Edward Downes in which he presents two hundred of the works most frequently heard in the symphonic repertory, Leading from "Music and the Dance" and "The Symphony Is Born," he conducts the reader through an amazing amount of musical information which many will find most charming.

The last chapter is given over to music in "The New World"

"Adventures in Symphonic Music" By Edward Downes Pages: 323

Price: \$2.50 Publisher: Farrar & Rinehart, Inc.

For lists of such material, see the excellent article "Original Music for Four Hands" by Ralph Berkowitz in the January, 1944 ETIME It is the best, most comprehensive compendium of duet material

#### Humorous Anecdotes

I have been asked to give a talk to our Junior Music Club on "Humorous Anec-dotes in the Lives of Famous Composers." I have found in books and articles many that I can use, but most of them are familiar; so I am looking for unusual incidents or funny happenings not so generally known. I would appreciate it very much if you would give me a few of these. —F. G., North Carolina.

The lists of such humorous anecdotes are, of course, endless; so, since, as you say, there are so many sources for you to chose from, I won't try to give you any other items here. . . But here's something unique for you to read to your club members! You, as young people, are no doubt interested in that side-splitting form of humor called "double talk." which everyone thinks has been "invented" by this generation, Not at all! morose. It's as old as humanity. Here's a delightful example of eighteenth-century double talk-an excerpt from a long, hilarious letter written by Mozart (age twentyone) to his cousin, Maria Anna Mozart.

. . . Wolfgang often wrote and talked in this style; in this letter he is at the top by Emily Anderson in her remarkable hard appears in Bach biographies. Did It is unfair to demand of any young

I have received reprieved your dear London, publishers.) letter, telling selling me that my uncle It would be hard to beat that letter for setter from my papa Ha! Ha! dropped safely into my claws paws. I hope that you too have got shot the letter I wrote you, If so, so much the better, better

the much so . . . Now for some sense! . . . "You write, you pour out, disclose, divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, order me to send lend you my portrait. Very well, I shall certainly despatch scratch there was one son who brought his father it to you. . . . Do you still love me? I many hours of grief. It was Bernhard am sure you do! If so, so much the bet- Bach, a young fellow who held the imter, better the much so! . . . Well, so it portant position of organist at the church is in this world, I'm told. One has the at Muehlhausen—a job which his father purse and another has the gold. With had honorably discharged for a while in

-I'm certain you do. "Letters addressed to me will reach be read in this letter from J. S. Bach to you, which I must ask you to-to what? a friend: you, which I must ask you to-to whar? a Inend:

the ememina which I must ask you to-to whar? a Inend:

the ememina which I takes many anxious, to pounce on the happiness, balance, allowing, and intelligent parents all over auccess of their sensitive boys and girls. 

may come for nint)
"Don't forget to give my compliments he has again been borrowing money on indeed, after a series of lessons,

# The Teacher's Round Table

A Difficult Decision

for you, may we make a few inquiries close to our hearts? We are people in most

moderate circumstances, unable to provide all the things for our children that we would like. Therefore, because we wish

forecast, realizing only too well the hu-man frailties; but if he does impress you

as having even a slight chance, we will back him to the limit of our power. What

or break, but we, of course, want to use

our experience in life to prevent catas-

-Anxious Parents.

As the parents of a boy who has played



Correspondents with this Depart ment are requested to limit Letter to One Hundred and Fifty Words

to your Papa and Mamma, for it is a gross fault to forget must shall will have to Him. one's duty to father and mother. Now I must close, though it makes me you a 1,000 times and remain as always

your little piggy wiggy Wolfgang Amade Rosy Posy Booby Looby."

This clever English version was made No further record of the fate of Bern- and contentment to his life three-volumed edition of "The Letters he return to his earthly and Heavenly person that he possess the "divine spark" of Mozart and His Family." (Macmillan, Father's homes? . . . We hope so!

carbuncle, my aunt can't and you too delicious tom-foolery, wouldn't couldn't are very well hell. , . . Today the letter shouldn't it? . . . What a lad Mozart was!

#### A Sorrowing Father

In one of your classes you read a touch-ing letter from J. S. Bach to someone in reference to one of his sons. I had never reference to one of his sons, I had never heard about this son, whom you called a "wayward boy." Could you send me a copy of this letter? I am sure many other ETUDE readers would like to have it, too. —W. E. B., Illinois.

Yes, among Bach's swarming progeny whom do you hold? . . . Surely with me, his own young manhood. The shame that this rascally son brought to his Dad may

will reach you. .. West, what wait? a write time search, that when the companies of the com

Only after a long period of training Conducted by can a teacher make a rough guess as to the probable future course of a talented young person's career. Two essential qualities must be considered, first and last Guy Maier -ability and sta-bility. The first concerns itself, of course, with musical talent intelligence, mental capacity, natural Mus. Doc pianistic coordination, adaptability, and Noted Pianist resourcefulness. The second, "stability," includes character (strength and hel-

Yet, a student's potentiallty toward a successful musical career can be measured only by the sum total of these inall sides, and has disappeared without dispensable qualities; but then as we all giving me the slightest indication of his know, even when we have added these up to their estimated percentages, there "What more can I do or say, my loving still remain so many imponderables that care and help having proved useless? I it were folly to make an sort of precan only bear my cross patiently, and diction.

That's a tall order, isn't it?

tion and application to work, ideals, and

of course, health, vitality, and physique

and Music Educator ance), diligence, persistence, concentra-

commend my undutiful boy to God's The only course possible for ambitlous mercy, never doubting that He will hear parents and aspiring young people is to my sorrow-stricken prayer, and in His find a teacher in whom they have faith: own good time bring my son to under- put themselves in his hands, and finally, stand that the path of conversion leads after a long period of hard and intelligent work, trust the teacher to discern "I have opened my heart to you, and whether the student has a chance to be-Well, farewell! . . I kiss beg you not to blame me for my son's mis- come a first-rate musician, a good musiconduct but to accept my assurance that cian, or no musician at all. . . . Then, I have done all that a true father, whose if the student aspires ardently and urchildren lie very close to his heart, is gently enough and is willing to study and bound to do to advance their welfare." struggle and persist long and intensively . Has any loving father ever penned enough, he will, without a doubt, reach more heartbroken lines than these? . . . a goal which will bring good adjustment

> before choosing music or any of the other arts for a career. Why on earth should parents require him a priori to become a great artist or celebrated virtuoso? . . If he chose another career would they demand that he be assured in advance of emerging a famous lawyer, a renowned physician, an outstanding business tycoon, or a "great" grocer or engineer?

would like. Therefore, because we wish
to do all in our power, we want to know
does our son have in him the divine
spark that will make him a great musician, or does he impress you as one who
might become a very good musician or
just another run-of-the-mill planist?
We know the impossibility of a true It is unfair to demand this of the arts of writing, painting, acting, or music, and above all, to require it of your child. Parents covet a happy, healthy life for their offspring. Why then shouldn't an eager, normal young person find happiness and well-being through developing back him to the limit of our power. What we do not want is a young man disillusioned and with that lack of confidence which comes through a major failure in life. His life must be his own to make into even a "mediocre" musician? Aren't thousands of competent musicians living well-adjusted, contented lives at this very moment?

Now as to parents of talented young people: let them beware of the glamour -wolf-in-sheep's-clothing, lurking in the I quote this letter as an example of back of their minds, awaiting his chance

... Why, now I remember ... letters, wayward gut same gast year. The same precess answerage of a young person's cially now when the arts need an assembly letters will reach you ... But what remember them that I pad what he owed talents, and a long-standing acquaint—of talented, well-balanced young people why letters will reach you . . . But want rememor turns the plant and th for me occurrence in the future be would be the care. We note that the future position in new world. . . If your son or daughter ressed to me." as such or namely or news to me. The control of the array No one, even the greatest of is one of these—even if what you call this nonsense just to ask hoping that in the future he would rether array No one, even the greatest of is one of these—even if what you call the response to the second of (Note: All this monsense just to ask noping that it are facilities to the control of the control form. You win the court an accessed not consistent as once to judge a student's the "divine spark" is lacking—you pained and surprised I am to learn that capabilities upon one or two hearings or, indeed given humanity a priceless treas-

THE ETUDE

The immortal "48 Preludes and Fugues" are unmatched and have been termed the "musician's Bible" and the "musician's daily bread." Others have called this work the Testament of the new dispensation, Musicians live their lives with these preludes and fugues, and those which they learn in student days never are

Several musicians before Bach demonstrated the possibilities of equal temperament in their compositions. A Fantasia, Number 51, in the famous Fitzwilliam book (in the Fitzwilliam Museum at Cambridge), composed by John Bull (1563-1628), modulates into all twelve keys, John Jenkins (1592-1678), in his Fancy for 3 Viols, modulates from F major through all the flat keys to G-flat. There are several other examples in early musical history which reveal that equal temperament was known before Bach thought of writing his "Well-Tempered Clavichord."

In Bach's day keyboard instruments were tuned on a system that put certain keys very accurately in tune,

but left certain other keys most umpleasantly out of it. The latter, therefore, could not be Equal temperament is

a compromise between eciontific and artistic needs. For instance, if a keyboard instrument were to be tuned by a system of acoustically perfect fifths, the tuner would soon find that in order to accommodate all of the scientifically perfect intervals in each octave, he would require a number of finger keys. The Cahill Telharmoni can (which appeared about 1900), one of the first of the electric instruments, did have a scientific keyboard with an amazing number of keys and required the mind of a mathematician to play any composition with extensive modulations. Therefore. this curious and extremely difficult instrument had only a few players, one of whom happened to be Edwin

Hall Pierce at one time assistant editor of THE ETUDE. The complications may be understood when one realizes that on such an instrument the key for B-sharp is a trifle higher than for C. However, C and B-sharp are so nearly alike that on the piano one key is adequate for both. This is true of all the other keys on the piano keyboard, each key representing a compromise acceptable to the human ear. Bach sensed this and stressed its practical importance. Since his time most all music has been composed upon this basis.

IOHANN SEBASTIAN BACH

From a contemporary painting

instruments.

#### Early Experiments

The well-tempered scale was not new in the time of Bach. Aristoxenos is said to have suggested such a compromise system as early as three hundred and fifty years before Christ. Some even go so far as to claim that the Chinese knew of it centuries earlier. Two hun-

by Herschell C. Gregory dred years before Bach, Spanish guitarists arranged

The Musician's Bible

Bach's "Well-Tempered Clavichord" and

What It Has Meant to Musical Art

their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord." In 1687, when Bach was two years old, the new organ

in the Temple Church in London was installed. In this organ there were ranks of pipes for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. The only instrument which today is tuned upon such a system is the English concertina.

Some of the English piano makers (notably Broadwood) did not adopt the system of equal tuning until the eighteen forties. These instruments (previous to that time) therefore could not very well be used to perform the Bach "Well-Tempered Clavichord" or the compositions of later masters of the keyboard. In 1855 the huge organ of St. George's Hall, for which Dr. S. S. Wesley made the specifications and upon which the great W. T. Best played, was tuned to the unequal system, After enduring this for twelve years, Best insisted that it be changed and the equal system introduced.

The loss of the unequal scientific system was not serious, so far as it went. Musicians of earlier times could get along quite well with what was at hand in the unequal system; namely, keys up to four sharps

or four flats. But it did not provide adequate facilities for keys into which to modulate. Composers therefore found this loss a very serious matter indeed. For at least a hundred and fifty years the problem of how to get things right was discussed, until at last Bach advocated the system of dividing the octave into twelve equal semitones, each almost imperceptibly out of tune, but all "out" in the same degree, Accepting thus the system of equal temperament, he tuned his keyboard instruments accordingly and became free not only to play in any key of the twenty-four, but to modulate into and through them without running into that harsh "out-of-tuneness" hitherto prevailing, when such scales as F-sharp major, G-sharp major, and similar ones were touched upon. Bach himself was an expert at tuning and regulating his keyboard

An early writer in his work on Bach wrote: "His favorite instrument was the clavichord, on account of its power of expression. He learned to tune the instrument so that all the keys were at his service. He did with them whatever he wished. He could connect the most distant keys as easily and naturally as he could connect with the nearest related tonality. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept to the distonic genus"

Music and Study

Bach naturally wanted something to play on his well-tempered clavichord and so he set to work to make a book containing a piece in each of the twentyfour keys. He went over his various manuscripts and made a selection of preludes, fugues, inventions, fantasies, capriccios, and the like (all the latter forms being possible varieties of the prelude), which expressed him as being worthy of a place in such a collection. A few of the preludes and fugues he brought together to form a series of complete preludes and fugues. For certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus retrieved, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

#### The First Set

It was in 1722 that Bach composed his first set of twenty-four preludes and fugues. He called the book, "Das Wohltemperirte(s) Klavier." In 1744 he made a similar set of twenty-four works. These generally are known as the second part of the "Well-Tempered Clavichord," though Bach did not so term them, and we refer to the two books as "the 48." In writing this book, Bach presented a prelude and fugue in each major and minor key

Thus the present system of piano tuning, called "equal temperament," was begun and established, and pianos and organs are tuned in equal temperament

It is not generally realized that Bach, in addition to being an immortal composer, was a great mathematician and inventor. He was versed in the science of acoustics, although he had little regard for theory and always stressed the practical, The great Alsatian authority on Bach, Dr. Albert Schweitzer, writes of him in his biography of the master: "Il connaissait à fond la structure et la nature de tous les instruments et réflechissait sans cesse à la façon de les perfectionner." ("He knew the basic structure and nature of all the instruments and studied ceaselessly the perfection of methods for their performance.")

The preludes and fugues of this work were found in various places and at various times. Sometimes several different copies of the same work turned up. Bach wrote out three or four copies of the original 24. He used the pieces in his home music and in his teaching. When tired of teaching he would play a few of them to his pupil; and one pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since that day other musicians have done the same for their friends and pupils; Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Brahms, and a host of smaller men.

"FORWARD MARCH WITH MUSIC"

Bach wrote this work for himself, for his own aesthetic pleasure, and all the numbers, with the exception of the A-minor fugue, are poems, exactly in the way the works of Chopin, the lyric poems of Grieg, or the ballades and intermezzos of Brahms are musical poems, Each solves an individual problem, whether it be a prelude or fugue. But the pieces are all poems in musical sound, a fact every listener will recognize if only the performer knows how to play Bach correctly, which is the case with about one pianist in a hundred. One of the most unusual things about the "Well-Tempered Clavichord" is the singular way in which Bach, while writing for the limited clavichord. divined and developed the possibilities of the piano Modern music dates from the moment Bach made equal temperament possible. If he or someone else had not made that possible, we would not have the great

It was Schumann who first spoke with complete wisdom of Bach, and he advised students to make the "Well-Tempered Clavichord" their daily bread, assuring them that if they did this, they could not fail to become good musicians. In 1832 he wrote in a letter to a former teacher of his:

"I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon one's whole system; for Bach was a thorough man all over, there is nothing sickly or stunted about him, and his works seem written for eternity." Two schools of Bach thought were in existence in

the generation of Mendelssohn, who appointed himself to make the influence of Bach felt. Among Wagner's favorite numbers from the "Well-Tempered Clavichord" were the Prelude in E-flat minor, No. 8, and the Fugue in C-sharp minor, No. 4.

He once heard the Prelude played by Ferdinand Hiller, and the Fugue by Liszt. Of the latter he says: "I knew that great things were to be expected from

Liszt at the piano; but much though I knew of Bach and deeply though I had studied him, I never anticipated receiving from him what I received that day by the help of Liszt. I saw at last the difference between studying a matter and having the matter revealed through another man's inspiration. By Liszt's rendering, the whole of Bach was made plain to me This is a great statement. But Hiller, refined plants

and musician, moved Wagner to sarcasm.

"No question here of sombre German Gothic or any tomfoolery of that sort. On the contrary, the piece flowed over the keyboard with such a Greek serenity under his hands that its harmlessness quite bore me off, and I seemed to see myself sitting in a neo-Hellenic synagogue from whose musical rites all traces of Old Testament emphasis had been most neatly scoured away."

The bicentennial of Bach's important work should not pass without the musical world pausing to pay tribute, not only to the composer, but to a work of art which not only made equal temperament possible, but was the leading influence which prepared numerous concert planists to bring us the works of the immortals.

## How Can J Raise My Income?

#### A Nation-Wide Symposium With Contributions From Practical American Teachers

TN THE ETUDE for October, 1943 a request was made for statements on the subject, "How Can I Raise My Income?" with a view to securing a variety of opinions and ideas. The following are prize-winning suggestions from practical teachers in various parts of our country, presented in alphabetical order.

> Sister M. Alexius Willmar, Minnesota

Here is my idea for raising a teacher's income. The enclosed slip, a report and statement (reproduced here), properly filled out and sent to the parents of my pupils at the end of each month, has doubled my class in a short time.

## Report and Statement

#### Presentation Sisters Music and Expression Class

Piano Lessons To.,

Expression Lessons To				
Debit \$				
Credit \$				
Balance \$				
Parents' Name				
<u> </u>				
Attitude Toward Work				
Excellent Work				
Good Work				
Poor Work				
Shows Lack of Practice				

Needs Help at Home During Practice .....

Capable of Doing Better Work .....

Lack of Punctuality .....

Fails to Count at Practice .....

Shows Improvement

Teacher .....

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Eric L. Armstrong Stellarton, Nova Scotia

Study your students, Be all things to all men by abilities. If "John" wants Mozart, et al, give it to him. If "James" wants Old-Time Dances, has no desire other than to be a better than average fiddler at country dances, let him go; and go with him. He may turn to loftier forms of music expression. Many do.

#### Caroline E. Bizzoni Bellmore, New York

To raise rates may raise a teacher's income, but to promote a certain regularity of income is more important to a serious teacher.

From my plan a teacher can quote lessons at two, three, four, five, or ten dollars per lesson and still retain a good workable average rate for the gifted and regular student. As I have teachers who come for "refresher" courses,

singers for coaching, adults from business, and advanced students pressed for time, I have solved my problem with the three-rate plan, namely; 1. Regular single lesson rates, high enough to cover

losses from irregularity, and for which appointments

2. Special Student eight-week terms, payable in advance at the reduced rate of five single lessons.

3. Special Honor Student terms, payable in advance the first week of every second month, covering two months, or about nine weeks, at the reduced rate of five single lessons. This gives the regular student a special bonus and applies only to that all-year, serious, studious type, which teachers adore,

Payments cover the time period only and credits do not carry beyond the expiration date.

> Laurence Dilsner Long Branch, New Jersey

The wide-awake teacher can substantially increase his income by adopting any of the following sugges-

Extra Services to the Student

In this list the teacher can command additional

- tuition. 1. Repertoire classes
- 2. Appreciation—History courses
- 3. Theory classes
- 4. Summer courses where the pupil will take several
- lessons weekly 5. Personal study with master teachers.

Henry Hager Brooklyn, New York

Prepare for your pupil's lesson as carefully as you expect him to come prepared. Give honest value for

> L. White Leonard Saranac Lake, New York

This seems to be a fine time to interest adults in playing the piano. In the past I have found adults enthusiastic but difficult to hold, because of their many activities. Now it is different. There are so many -young women in particular-who are very anxious to fill an evening or two a week. There is also more wisely directing each according to his aspirations and 'time for practice. Even with war work, and tremendous activity, adults are saving how much comfort and relief they are finding in their music. They seldom miss lessons or practice

In their lessons we do a great deal of reading, and easy ensemble work. Perhaps we'll even have a small "intimate" recital soon. Our ranks are constantly swelling. With some systematic advertising I believe it would be possible to have a large adult class

> Ruth Mueller Brooklyn, New York

As a salesman, manner and appearance count for much. While reputation may help in securing a pupil, every lesson requires salesmanship. You must hold the interest of the pupil and give him confidence that he will reach his desired goal.

> Ellen I. Nason Newport, Rhode Island

A most successful way for a piano teacher to maintain a class of pupils is by means of the club idea, which provides a real reason for practice with a purpose, and an opportunity for all to work and play together. Children respond to the club plan, with its possibilities for monthly meetings, individual performance, election of officers, guest soloists, small duties, and occasional socials.

The club may be considered as a "work shop" where the pupils have a chance to express themselves before other students, a prelude to public performance. Topics for meetings are limitless and are bounded only by the imagination of the teacher. Association with the Junior Division of the National

Federation of Music Clubs and participation in contests and local cultural projects further heighten in-

Energy makes energy and the club will be found a veritable dynamo for pupils and teacher alike.

> Edward J. Plank Stevens Point, Wisconsin

The successful music teacher improves his professional qualifications. He works for a degree and a license-A teacher can offer an unusual service if he holds a state license to teach music for credit. The educational standard is as high for the music teacher as it is for the public school (Continued on Page 512)

THE ETUDE

Dramatic Story of Mme. Anna Bishop Prima Donna and Child of Destiny "The Original Trilby"

by Edward B. Marks

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childhaod to her death. Very beautiful, very talented, and splendidly trained as a pianist (a pupil of lange Moscheles) at the Royal Academy of Music in London, she married, in 1831, Sir Henry Rawley Bishap, Professar af Music at Oxfard University, compaser of Home, Sweet Hame and Lal Here the Gentle Lark! The latter he wrate for Anna, whom he called his "little lark." In 1839 she elaped with the famous French harpist and canductor, Robert-Nicalas-Charles Bachso, with wham she remained until his death in Sydney, Australia, seventeen years later. Bochsa hod been harpist to Napaleon and Louis XVIII. He escaped from Paris ta avaid imprisonment far

forgery. He is said to have exerted a hypnatic influence an

Anna Bishop and the cauple became the ariginal prototypes

of Svengali and Trilby, immartalized by Du Maurier, Mr.

Marks' narrative fallows,-EDITOR'S NOTE.

The story of Anna Bishap reads like a melodrama from her

NNA (Anna Rivière) was born in London in 1810 A of French parents, who had change were and Bordeaux to Soho where her father, the descendant of Goldsmith, became a drawing master and a most prolific parent. Anna remembered him as being wholly intent upon earning a livelihood for five daughters and seven sons.

In addition to Papa Rivière's flair for art, he was a flute player and the front drawing room at Pitzrov Square was reserved for music alone. Anna's musical bent was recognized early, and she started her musical training under dear, exhausted Mama's interrupted tutelage until she was entered in the Royal Academy of Music where she studied pianoforte under the skilled direction of Moscheles and became an accomplished performer. Her voice also developed and proved to be an expressive soprano, characterized by great flexibility and power, so that by the time she was twenty-three she abandoned pianoforte and began studying under Sir Henry Bishop. Hers must have been a most grateful nature. She felt so indebted to those persons who developed her voice that she rewarded them one after the other.

Eight years before her debut she married Sir Henry Bishop, professor at Oxford, who, not content with a nurely academic life had composed "The Lady of the Lake," "Guy Mannering," and other operas popular in England at that time. The first Mrs. Bishop had passed away after a long and serious illness, on June 10, 1831, He claimed it had broken his heart, but Anna must have proved good mending tissue, for within four weeks the lonesome composer married Anna, the most promising and certainly the most beautiful of his pupils. In the light of subsequent events, it might have been better if he had waited a little while longer. A Strange Influence Bochsa, the young

matron's Svengali, although not as unattractive as Du Maurier's villain, still had piercing eyes, heavy overhanging evebrows, and sharp features. But what was more important, he was actually instrumental in developing the power and quality of his friend's voice. His very presence seemed to exert a mesmeric control over Anna, and he drew from her in this way passages of unequaled vocal beauty which she could not produce without him. When, in 1839, she and Bochsa gave "dramatic concerts" together at the Queen's Theatre in Dublin, critics wrote: "In the delivery of her beautiful cadenzas. she seemed to have borrowed all the delicacies of Bochsa's harp effects."

In return for his priceless gift to her-the ability to sing as a leading prima donna-she gave him her trust, affection,

and the disposition of her life itself, for four weeks later she left her husband, children, and home in Albion Street, and went off with Bochsa to Hamburg It was just a case of "Get up, Jack-John, sit down, At this moment it is amusing to recall that Sir Henry was the composer of the heartbreaking tune, Home, Sweet Home, in 1821, ten years before the death of his first wife, and lived to see the irony of it. Without any of the copyright protections which have since been developed, the composer received only £20 for a song which sold a hundred thousand copies its first year, and has never stopped selling since

Bochsa was not just another harpist. Today's critics believe that he revolutionized harp playing by continually discovering new effects and incorporating them into the technique and eventually into his classic

VOICE

works on the playing of his favorite instrument. In 1813 his high excellence was admitted when the Emperor Napoleon appointed him his own harpist.

French politics seldom interfered with aesthetics in those days, and three years later Bochsa was plucking the strings of his instrument for Louis XVIII. In three years, eight operas by Bochsa were performed at the Opéra-Comique, but in 1817 he had to flee France because he was detected in extensive musical forgeries. In his absence, he was tried and condemned to twelve years' imprisonment with a fine of 4,000 francs. The penalty of acquiring ill-gained lucre was adroitly expressed in the chorus of a song, popular several dec-

Time is money, and money it is time, And don't you be forgetting it. Get all the money that you can, But don't get time for getting it.

Bochsa's unsavory reputation actually did not follow him across the narrow English Channel. London acclaimed him from the start, and so many nunils besieged him for lessons that he was unable to accent all the applicants. The English seemed unwilling to believe in the genius' criminal record, or, believing it, preferred to place the onus on the stupidity of the French courts.

The attacks on his moral character which caused him to resign from the Royal Academy of Music in 1827 did not interfere with his career or with his courting of Anna Bishop some twelve years later. If an artist wishes to ignore moral rectitude (in the eyes of an envious public), it merely makes him a better performer. He was a virtuoso to his audience, even if not in private life

Music and Study

Success Everywhere Mme, Bishop retained

her professional name even after she left her heartbroken family to tour with Bochsa, and she immediately achieved the brilliant career which her Svengali promised her. She sang to enthusiastic audiences in every capital in Europe, and her Amer-(Continued on Page 538)



SIR HENRY ROWLEY RISHOP From a portrait in the National Gallery

## From Athens to Hollywood A Rhapsody in Purple and Gold

Is a New Type of American Musical Art Evolving From the "Lots" In California's Motion Picture Empire?

## by Arthur S. Garbett

popular music in the making. Emanating from the more elaborate Hollywood shows and broadcast by radio, it consists of a kind of vocal declamation around which the orchestra weaves a vivid polychromatic web of harmony and instrumentation. It is melodious enough, but more likely to have a reneated theme than a clearly defined lyric melody, and more often than not, the orchestra carries the theme.

The technique is curiously derived from Negro melody and Wagnerian opera. In his spirituals and other songs, the Negro will constantly modify the melody in order to give proper emphasis to word-values, and it is partly from this habit that syncopated melody is derived. But the orchestration, harmonies, and thematic treatment are distinctly Wagnerian. In the Liebestod from "Tristan," for example, the main themes are developed by the orchestra, and Isolde's part is largely a free sort of declamation. Thus, though the Liebestod is the very climax of the opera, Isolde's part is incidental. It can be left out altogether in concert performances, and this is often done.

Maybe some of us would be just as well pleased if the vocal parts of the new Hollywood music were omitted. The amatory inflammation of the crooner or torch-singer may, in some cases, have a transient maniac-depressive effect on the listener so that he envies the royal prerogative of King Saul, who once threw a javelin at the harp-playing David. Be that as it may, the introduction of declamation into our popular music is interesting in many ways. It is, for one thing, a clear indication of the breakdown of the once-sharp division between "popular" and "classical" music. For another, it is an equally clear indication of the amazing growth of dramatic feeling in the public since the development of the screen art and the sound picture.

#### Rhapsodic Melodies

Only a few years ago, popular music even on the higher levels consisted chiefly of strophic ballads or dance tunes with clearly-defined lyric melody. Some may resent the passing of such melody, but few would wish for a return of the old "corny" theater-orchestra. or the stale tonic-and-dominant harmonies with an occasional juicy augmented-sixth chord, as in Sweet and Low. Modern harmony and orchestration are often strikingly original, even when forced and theatrical.

But the most fundamental change is in the drift from lyric melody to rhansodic declamation in the voice part. This is really a return to first principles and the rhapsodies of the ancient bards who recitedtheir sagas and epic poems in a kind of dramatic

The word "rhapsody" is very old and has accumulated many meanings. Originally it was a stringing together of various folk tales done into metrical verse, as in Homer's "Odyssey"; but it was used later to describe the bard's frenzied delivery of the lines. Nevertheless, the original meaning of the word still survives, and the epic poems have their musical coun-

HERE APPEARS, at least, to be a new sort of terpart in the "Hungarian Rhapsodies" of Liszt. In these dance times are string together, notably the languid, brooding Lassan and the flery Friska, Intensity of emotional feeling, grave or gay, is char-

> Even more of a rhapsody is the brilliant Spanish Caprice by Rimsky-Korsakoff. In this work the vocal origin of the rhapsody is clearly recognizable; we have songlike melody: there is in one part a "male-quartet" for French horns in free tempo without barlines: individual instruments keen the other instruments waiting while they go off into long, free cadenzas much as some gypsy might use in a solo of his own, the others listening. It is a true rhapsody both in form and in varied emotional expressiveness. Rimsky-Korsakoff's "Scheherazade" is of the same order: and the various scenes are curiously linked by violin soio-passages representing the lady's own habit of saving her neck by leaving off each night in the middle of the most exciting part of her story.

The true rhapsody, however, is of youal origin: the beginning of both spoken drama and opera. Originally, perhaps, it was no more than declamatory speech which took on a rhythmic singsong, much as some radio speakers do today. The rhythmic tendency led at last to the familiar pentameters and hevameters of classic verse. But when, as Kipling says, "'Omer smote 'is bloomin' lyre," declamation was probably free and untrammeled, only half musical. It is difficult to discover what part the frail little lyre played in such frenzied utterance.

In our own times, declamation is written out by the composer and has become very artificial. The voice is no longer free to declaim at will, for today instrumental considerations dominate vocal technique. The voice is by nature a gliding instrument. It has no fixed keynote, and does not by nature move in steps and halfsteps imposed by the need of a scale or ladder of tones essential to keyed instruments. It is capable of inflections much smaller than our smallest interval, the semitone. Yet if a singer goes "off-pitch" ever so slightly he is likely to hear from the indignant fans. who expect him to sing true, not merely to a scale but to a tempered scale that is out of tune with Nature's own intervals.

Good declamation has become not only hard to sing but hard to write. Our prejudice against recitative or declamation is largely due to its formal stiffness, especially in the older oratorios. One difficulty is the necessity of giving stress to the right syllable or word. Wrong emphasis can easily distort the meaning. In such a simple sentence, for example, as "Mary had a little lamb," the meaning changes according to whether you emphasize the word "Mary," "had," "little," or "lamb." The composer provides the emphasis by means of tone-duration, accent, or pitch; but even so, the singer must provide the right inflection so as to convey a true impression. He may need to sing the phrase one way if Mary had a little lamb to play with, and quite another if Mary had a little lamb for dinner. To understand declamation, it is necessary to realLEO FORBSTEIN

Brilliant Conductor and Arrange of Worner Brothers Studio

ize that we have two sorts of rhythm in music, both derived from bodily function. The metrical forms of rhymed verse or song in repeated stanzas, as in ballads or strophic lyric-songs, are derived from bodily motion, as in walking, marching, rocking a baby, or rowing a boat. These acts demand balanced musical phrases or sentences of measured length, and with marked accent-two-beat, three-beat, or their multiples, usually running in eight-measure lengths with half cadences or full cadenges at the end of each sentence or division. Speech-rhythms are the second of these rhythms derived from bodily function, but this time of the speech organs. They are formed by the words we use in sentences more or less unrestricted as to length or form. But proper accentuation is imperative and good declamation becomes a kind of running musical

#### speech, approximating, though not necessarily imitating, the spoken word. Bar lines may often be Finding the Proper Word

One reason why opera in English translated from a foreign tongue is often so stilted, not to say ridiculous, is the necessity of finding English words so emphasized that they fit the original music. For example, probably the most important phrase in opera is, "I love you." In Italian, the word for "love" is amor; in French it is amour; in German it is liebe. In all three cases, the vowel-sound is long and can be held as a climax-note, notwithstanding the fact that the French word is slightly suggestive of a cow in need of milking. The English word "love," however, is short and sweet. It cannot be lengthened without distorting it into loo-oove, lah-ahve or luh-uhve. So we have to sing the stilted phrase, "I adore thee," which nobody ever uses in real life. It sounds artificial—unreal.

While music is far more varied in its rhythms than speech is, and can accommodate any sort of wordemphasis in declamation, curiously enough, it is less elastic than speech in metrical verse-stanzas. Composers often find they must choose between distorting the melody and distorting word-accent. This is illustrated by Schubert's setting of Hark! Hark! The Lark!

> 6 10 11 2 1 1 1 1 0 P Hark! Hark! the lark at heavin's gate sing?

Shakespeare never intended that first "Hark!" to be cut short, but Schubert had a tune in his head that the words did not quite fit, so he let the word-emphasis go hang—and atoned (Continued on Page 544)

NE OF THE DIFFICULTIES presented to the organist-teacher of today is the fact that the average student does not want to take the time for the thorough groundwork that is so important to the professional organist. Recently we asked a class of young organ students to tell something of the history of the organ pedal. Not one of them could tell anything about it; in fact, they had never given it a thought, Other things had crowded their studies and they were too busy learning pieces to spend time on the history of their chosen instrument. Certainly organists should have some knowledge regarding the history of the organ pedal, where it originated and how it developed.

Tradition almost unanimously gives credit for inventing the pedals to Bernhardt, the German organist to the Duke of Venice from about 1445 to 1459. However there is ample evidence that the organ pedal, primitive in construction and limited in compass, existed in the early part of the fourteenth century. Of music for the pedal, written on a separate staff, the earliest example, according to Dr. W. H. Cummings (1813-1915), a well-known antiquarian, is to be found in a work written by Adam Ileborgh of Stendall in 1448. The music of the North German organists such as Buxtehude, Reinken, and others was usually written on three staves. However, it was not until the middle of the nineteenth century that organ music in English-speaking countries was consistently written on

the three staves, At the same time it is interesting to note that William Russell (1777-1813) in the second book of his "Voluntaries," published in 1810, has a piece in C major with a fully written-out pedal part which descends to GGG the lowest note of the GG organ pedal board.

The pedal organ of today is quite an instrument in itself, but even so can easily become an unmixed blessing. There seems to be a convention that an organ is not an organ unless the pedal stops are kept perpetually booming, Have we ever thought how intolerable the relentless employment of pedal stops can become to sensitive peop'e who have to endure it? It is inconceivable that any master of orchestration would use his double hosses in this way Though the critics of the organ may not have realized it, much of the cause of their dissatisfaction lies in the thoughtless use which players make of the

SEPTEMBER, 1944

pedal stops. We look, for instance, at the score of the first Act of Wagner's "Die Meistersinger," in which we find page after page where the double basses are either silent or used most sparingly. Yet in listening to this music we are not conscious of any feeling of inadequacy, or that we are missing something. In addition we are struck by the significance and force that attach to the reappearance of the double basses, when after a long interval Wagner once more intro-

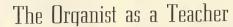
#### A Valuable Device

Without doubt our composers of organ music are much to blame, but organists themselves can do a great deal to overcome this evil. I have for years reserved a general piston which controls the pedals for the purpose of shutting off every pedal stop and leaving only the pedal coupler to the manual. This practice is recommended especially for use during to set up canons of taste. One gets tired of the high-brow, sophisticated attitude to everything in church and organ music which exhibits any shade of human emotion. Surely the principal mission of music is to transmit emotion. Suppose that no music could be qualified by an emotional adjective such as joyful, gay, sad pathetic and so on. who would wish to listen to it? When you speak of being "moved" by music it is primarily movement that moves you, though color, pitch and intensity play their parts. The organ can produce every degree of staccato and legato except a portamento or a slur, but it is almost helpless in the matter of stress. In fact, as a

transmitter of human feelings, it is very much handicapped. With this fact in mind it is lamentable that so many organists fail because they have only a

superficial, nodding acquaintance with the music they are playing. They know its outward appearance; they can reproduce the printed notes but they know nothing of the inward message. This is the sort of music that leaves one absolutely cold. We hear the notes; we may even be amazed at the speed with which they are played, but that is all. We have heard organists begin the colossal Fantasia in G minor by Bach with some soft stops on the swell, perceiving absolutely nothing of its greatness, power, and fire. In a recent concert by a well-known recitalist, there was included a number which contained a long crescendo and accellerando-a gradual upward curve of ever-increasing intensity of emotion. As played, the

As teachers, we need effect produced was a bumpy crescendo with the accellerando put into the last two bars. One felt that the player did not know enough of the language of music to do more than pronounce it. How could his listeners possibly be moved by such a performance, no matter how magnificent the instrument. As teachers, we realize the importance of technic, but we also know that something a great deal more than mere digital proficiency is needed to make a musician. It is important to lift the punil above the deadening effects of too much organ and church music. He must have his imagination stimulated and his judgment and taste improved by contact with the best chamber and orchestral music. He should be urged to buy gramophone records of the right sort and play them over and over again until he knows them thoroughly. In listening to great orchestral works he will perceive the fundamental principles which govern the composition of music; he will notice how themes act as foils to one another, how the balance between unity and variety is always justly held. Such close contact with the best will help him to have a properly balanced judgment in all things. To have good taste is not enough; he must have soul, and it is the teacher's duty to develop this soul or imagination, which far too often is left to slumber and to die from inanition. This is the reason we have so many organists who play without thinking about it. You cannot give an interpretation of any music unless you know it absolutely as regards its technical performance, and understand its full meaning. This is true of pianists, violinists, orchestral conductors, and singers, and there should be no exception



by Roland Diggle, Mus. Doc.

Raland Diggle was born in Landan, England, where he received his musical education. He came to the Rainad Digide was born in Landan, England, where he received his musical education. The Come to the United States since hithy-five year ago and for the post thirty years has been organized and chairmaster of St. Jaha's Episcopal Church, Los Angeles, California, During this time Dr. Digide has written a tre-mendous amount of music—carbestrat works that have been partamed by the Lax Angeles and other symphony orchetror—chamber music in all forms, must of which has been played here and abroad— symphony orchetror—chamber music in all forms, must of which has been played here and abroad church music, songs, and pianaforte pieces, and over three hundred published argan campositions that have been played in all parts of the warld.

Dr. Diggle also has contributed articles an musical subjects ta THE ETUDE, The American Organist, The Diapasan, The Musician, and ta same at the English musical magazines.—Entron's Note.



ROLAND DIGGLE

#### Helping the Pupil

for the organist.

The teacher can help his pupil to know what is beautiful and what is ugly. Some organists seem to enjoy raucous tone. We hear all sorts of bad combinations; badly laid out chords; doubled major thirds and doubled discords; chords that sound thin, and chords that sound muddy. All of this could be avoided very simply had the player been taught along the right lines. Generally speaking, those who appreciate the beautiful in other fields will obtain it in music.

The teacher should place stress on the art of accompaniment of choir and congregation. Choir accompaniment of whatever kind should be subsidiary and, in general, form a nonobtrusive background, adding beauty of detail to the vocal parts without giving the impression that it is an organ solo accompanied by voices. Of course, in music where the organ has its own independent part it must speak with authority In all instances, however, a careful watch should be kept on clean registration and careful pedal phrasing.

The accompaniment of congregational singing is a different matter. Here the most important thing is rhythmical organ playing. (Continued on Page 540)

ORGAN

ICTION, with which every speaker and singer is vitally concerned, is the expression of ideas through words. In song, the text or lyric is the very heart of the composition clothed in a musical garment. It is the text which inspired first the poet and then the composer. In turn it must reach the mind and soul of the listener through the medium of the singer, whose art will reveal its beauty and recreate its meaning through his manner of utterance.

Many singers confuse or do not differentiate clearly between articulation, pronunciation, and enunciation.

Articulation is the utterance of sound-intelligible or otherwise. Pronunciation is the manner of uttering words with their correct sound and accent.

Enunciation is the manner of utterance, accurate and precise articulation of the characters of speech.

Vital expressiveness of any language lies not only in its vowel sounds, but also in its consonants. Consonants are the intellect of speech, vowels are its color, beauty, and emotion. No matter how beautiful the tone, the singer cannot reach or move the listener without the underlying thought or message of the song

A consonant may be defined as a speech-sound resulting from a local interference with the vocal cur- so common as to be familiar to almost all, and yet rent, or a stoppage of sound (with a few exceptions, as I, m, n, s, ng). Consonants must never interfere with tone. They must be made so crisply and articulated so quickly that the flow of tone is not impaired.

In developing the word, try for clear-cut, definite, light articulation. Take all consonants easily, lightly, and crisply. Try for free, forward, flexible movements. All articulation should be as far forward in the mouth as possible.

Since the singer is concerned with both vowel and consonant, he must be skilled in the utterance of both, and it is hoped that the following observations may aid in the development of ease and clarity of diction, and in a heightened appreciation of the great expressiveness and beauty of the English language.

#### Mispronunciation

There is no legitimate excuse for incorrect pronunciation or accentuation; a good dictionary can always be consulted. The fault may lie in the vowel, the consonants, or the accentuation. Who has not heard such gross errors as "colyum" for column, "sacriligious" for sacrilegious, "perculate" for percolate, "daffudil" for daffodil, "eternuty" for eternity, "worshup" for worship, "mistruss" for mistress, "wen" for when, "wy" for why, "wirry" for weary, "watt" for what, "angul" for angel, "kin" for can, "git" for get, "nachurl" for natural; "Thy gif stew me" for Thy gifts to me, and

#### Vowel Distortion

Vowels are frequently distorted, sometimes almost beyond recognition and certainly with an entire loss of beauty, varying in different sections. Some of the twists, nasal twang, or flat, hard quality given are: "dayown" for down, "hayoos" for house, "poor" for pour, "wooter" for water, "datter" for daughter. "cyaint" for can't, "clar" for clear, "hvar" for here. All vowels should be pure without taint of localism.

#### Articulation

Poor articulation is due to laziness of tongue and lips. The untrained speaker or singer usually speaks with slit mouth, tight jaw and tongue, and has an unintelligible delivery. Tongue and lips must be free and flexible and the jaw relaxed. The tongue particularly needs education. A stiff tongue or one that pulls back will render free, intelligible articulation impossible. The powerful muscles at the base of the tongue are in such close proximity to the vocal bands that freedom of vocal emission also is seriously impaired by an unruly tongue.

Before considering particular methods of training it should be noted that clear enunciation demands the clear, concise utterance of every letter in the word, unless silent. Most faults in diction consist of:

## **Diction**

Carol M. Pitts

1. Complete omission of sounds. 2. Careless or partial utterance of sounds.

3. Faulty linking or liaison of sounds. The latter is one of the most common characteristics of slovenly speech and frequently results in a complete distortion or mangling of the text. The following are so little seems to be done in correction: Do it now-

"Do wit now"; Let him go-"Le tim go"; What is love -"Wha tiz luh": You mock us-"You mah kus": It's too late-"It's stew late"; Up, up ye heirs of glory-"A pup ye heirs of glory"; Black eyes of-Bla kize zuy": Take cakes and eves in turn-"Take cake san dies in turn": Go up-"Go wup": Rest, oh rest in the Lord-"Res, tow res tin the Lord"; For peace and not for war-"For pea sand not for war"; With horror overwhelmed-"With horror roverwhelmed"; Far away -- "Fah ruway"; Let us adore, "Leh tussadore"; He is coming soon-"He iz scumming soon"; The night has a thousand eyes-"The nigh taz a thousan deyes"; Dance to your Daddy-"Dan stew your daddy"; Incline thine ear-"Incline thy near"; Comfort ye my people-"Come for tea my people"; Massa's in the cold, cold ground-"Massazin the coal, coal ground": Lift

tizza thee"; Runner up-"Runna rup;" Marching as to-"Marching az stew." Ridiculous as such utterance is, it is all too common and in almost every case is caused by the carrying over to a new word or syllable, a sound which does not belong to it. The result is slovenly, unintelligible diction. Rule: Articulate the sound where it belongs.

thine eyes, oh lift thine eyes-"Lif thy yeyes, oh lif

thy yeyes"; My Country tis of Thee-"My Country

Omission of vowel or consonantal sounds: Lord God of Hosts-"Lord God of Hos"; Trust not-"Truss not"; Adept—"adep"; Mountain—"mahtn"; Oh help—"oh hel"; Wastes — "wase"; celery — "selry"; history — "histry"; diamond—"dimond"; violet—"vilet"; fifth— "fith"; Latin-"Latn"; amidst-"amist"; monotonous -- "monotnous"; costs-- "coss"; colts-- "colss"; withering-"withring"; smothering-"smothring"; Why must this-"Why muss this"; geometry-"jometry"; cause and effect-"caus'n uffect"; tonight-"t'night"; I don't have to-"I don hafta"; five verses-"fi verses"; dresser drawer-"dresser draw"; clothes-"close"; The last cup drained deep-"The lass cuh drain deep"; Thy old griefs-"The ol grease."

The following are suggested as aids in attaining clarity of nunciation. Lip Sounds: Among the easiest consonants are those formed

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

(2) Whisper these words, then repeat aloud serval times: pup. pup. pup. pup. (3) pop. (4) profile plane. (5) pop. (6) pap. In each of these purchases the purchase pu

and must be given the same pitch as the vower-land of the beautiful properties. Bearries 1 to 10 to 3.0 to 3.0 to 4.0 to 3.0 to 3.0 to 4.0 to 3.0 to 3.0 to 4.0 to 3.0 to 4.0 to

as the north, malter, mace, meaning, mace, mag, mace, male, more made, malter, malter,

Place the upper front teeth over the lower lips and pub breath through with the the breathing muscles. Be sure that you feel a contraction or lifting of the abdominal and breathing muscles and that there is no pushing or blowing out from muscles and that there is no pushing or blowing out from

muscles and that there is no pushing or blowing out from the threat. Been each gridling low times, along at five them, more rapidly. Be sure that the lows move as little as the more rapidly. Be sure that the lows move as little as the sure that the lows move as little as the sure that the lows move as little as the sure that the lows move as the sure that the lower than sound very plain, Gradually increase speed. Sing on one as formerly [see]-feel]-feel Similarly with full. I have been as formerly [see]-feel]-feel]-feel similarly with full. I have been as formerly increased the speed of the sure that the s

Exercise: Follow Instructions in above exercise with seer. Exercise 2: Combine the sounds as very, teapt; subly soft, vol. tool; sil; seef, fen, five, fone, fone. Speak: then sing, tool; sil; seef, fen, five, fone, fone. Speak: then sing, the sound of the seed of th

verticate, vivacious, receive, believe decenve-reprieve, perceive, verve, sirve, beneau of PONOUTE SOUNDS.

In each of these sounds, the tip of the tongue is placed on the teach ridge just behind the tupor front teachers are all the properties of the properties of

blonde, fond, blood, bland, blade.

Exercise: washlet (wand MDDLE, D. Exercise)

Exercise for washlet (wand MDLE, Exercise)

Exercise for exercise (washlet (washlet))

Exercise for extra fan ewill result.

Exercise for washlet (washlet)

Exercise for washlet)

Exercise for washlet

Exercise



BATTERY OF SNARE DRUMS

have the necessary qualifications to become expert percussionists. Just why conductors continue to fill up their sections with players lacking any ability or aptitude has always been completely beyond my comprehension

In selecting the students for the percussion section our first requirement is that the students have an enthusiasm for the study of percussion instruments, a keen desire to become well-routined musicians and not just drummers. Our second, and as equally important. requisite is that the students possess an instinctive feeling for rhythm.

Frequently planists who are interested in ensemble experience make excellent percussionists, as their musical training and sense of rhythm serve & a good background for the playing of the percussion instruments Tisually the piano background helps their sightreading ability, and in general they become better ensemble players than the average students, who begin the study of percussion without previous musical ex-

Prequently we see drummers who cannot march in step or play in tempo; of course, such students should never have been encouraged to study percussion instruments in the first place. If we are to improve our percussion sections, then we must begin by giving more consideration to the selection and qualifications of the students assigned to the percussion sections.

## Percussionists-The Forgotten Men" by William D. Revelli

T IS GENERALLY agreed by the majority of band conductors that the percussion sections of marching and concert bands contribute greatly to the ultimate results achieved by such organizations. It is also admitted that of all musicians, percussionists are usually the most deficient in their general musical background and reading ability.

able faulty habits of stick technic, and reading, and Much of the lack of such training can be attributed they never acquire the fundamentals so essential to to a number of facts: (a) The instructor's lack of their musical education. knowledge of the percussion instruments. (b) The lack of consideration given to the selectivity of percussion students. (c) The lack of proper guidance for students possessed with the necessary qualifications. (d) The general attitude of many drummers toward the mastery of percussion instruments. (e) The lack of interest among many teacher-training institutions in the teaching and training of percussionists and the percussion program.

#### Selecting the Student

Too often, we find the most unmusical students assigned to the percussion section of the school band and orchestra. This is of course a serious mistake, since a capable percussionist must possess an innate feeling for rhythm, and considerable musical knowledge, patience, and perseverance. Any competent teacher knows the difference between a student capable of learning and one totally indifferent to teaching. Yet students are constantly being assigned to the percussion sections of bands who have absolutely no aptitude as percussionists.

Percussion instruments appeal to many students who

BAND and ORCHESTRA Edited by William D. Revelli



Musical and Technical Foundation

musicians. They frequently have no individual atten-

tion and less instruction from the band conductor;

frequently they are the "forgotten" students of the

band and orchestra. As a result, they acquire innumer-

Often the drummer is very proficient in the art of

As previously stated, too many drummers are not

BASS DRUM POSITION

SNARE DRUM POSITIONS

#### The Drummer's Responsibility

Too many drummers cannot read. Due to the lack of instruction and being prematurely assigned to the school band percussion section, they soon acquire the faulty habit of following other drummers and "faking" or "improvising" the written drum part. It is always a revelation to witness the astounding and complicated rhythmic patterns that are forthcoming from these "improvisations" when some of the youngsters take it upon themselves to "improve" the written part or compose an original one-all in accordance with their own particular style preference and imagination. The disappointing factor of these performances is that the "original" part is not adaptable to the composition. and neither do any two players agree upon the changes to be made. Often we find the band-trained drummer opening his rolls, beats, and flams, while the dancetrained drummer will press his beats to dance rhythm.

Unified, accurate, clean percussion performance comes only from the same thorough, careful preparation and instruction that is prevalent in other instruments of the band and orchestra,

More and more, our composers and modern arrangers are calling upon the percussion section for climax colorings, crashes, accents, and various complex rhythmic and dynamic shadings. The proper conception of such technics and effects requires the same basic musicianship and taste as are displayed by our wind and string players when they are performing these identical crescendi, accentuations, colorings, and rhythmic patterns.

How often we witness a performance that is utterly ruined by drummers due to their insistence on overpowering the entire band! They seem to have but two dynamic levels; namely, loud and louder; their crescendi are usually too hurried, or lack precision, and such players have little conception for tempi changes. The fate of the band, whether on the march or in the concert hall, is in the hands of the percussion section. The drummers are responsible for the cadence, precision, and rhythmic background of the marching band They are responsible for much of the dynamic contrasts, rhythmic accompaniment, accents, and colorings of the concert band, Such responsibility must be given due consideration by every member of the percussion section, if the band is to perform efficiently,

This will come about only when teachers and conductors will become more discriminating in their choice of percussion students and when the training of such students is given just consideration.

#### Percussion Equipment

It is indeed difficult to understand the reason for the inferior and obsolete percussion equipment that is being used by many of our high school and college bands.

Just why conductors and students will be so discriminating in the choice of wind or string instruments and so indiscriminate in the selection of the percussion instruments is truly a "sixty-four-dollar question." I recently was the guest conductor of a ninety-piece school band. This band owns several thousand dollars worth of instrumental equipment. Thousands of dollars had been appropriated for the finest woodwind, string,

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and brass instruments! What do you suppose the percussion equipment included? Right you are! One 30" x 16" single tension bass drum, two 14" x 8" snare drums, and a very inferior pair of cymbals. Naturally the band's performance was greatly impaired with every entrance of the percussion section.

Following are a few recommendations I would like to suggest, and which should prove of value when the selection of percussion equipment is being considered.

For concert bands, the snare and bass drums should be of separate tension; that is, each head should tighten separately. The size should be as follows: For the small concert band or orchestra, the snare drum of 14" x 9" or 15" x 8". For the large concert band or orchestra the 14" x 10" or 15" x 9" is recommended. The marching band should use field or parade drums of 15" x 12" or 16" x 12". Bass Drum sizes are recommended as follows: For the small band of twenty to thirty members the 30" x 16" is preferred. For bands of thirty to forty-five pieces the 32" x 16" is the most satisfactory. Bands of more than forty-five will find the 36" x 16" bass drum the best. Regardless of its size the bass drum should always be separate tension.

#### Cymbals

Cymbals, when played in conjunction with the bass drum should be 12" in diameter for small bands and 14" for larger bands. For hand crashes, the 16" or 17" for larger bands. The finest cymbals are the Turkish, K. Zeldian. The common method of using handles on cymbals is to be discouraged as this hinders the cymbal tone and frequently causes cymbals to crack. Cymhal strans made of leather horsehide or rawhide and covered with lamb's wool for marching purposes (to avoid fatigue) are much more satisfactory than cymbal arguments.

In later issues of The ETUDE we will discuss the care of percussion instruments, the teaching of the rudiments and technics pertinent to the development of the percussion section.

#### Experto Credite

HERE IS A LINE in Virgil's "Aeneid" often quoted by lawyers in court, "experto credite" (always believe the expert). A reader of THE ETUDE, Mr. George B. Smith, wrote us, "Can you tell me at what pitch (note and vibration rate) Franz Liszt had his piano tuned for public performance?" The editor, not being an expert, sent the letter to his good friend, Theodore E. Steinway, who replied in his characteristically clever manner. We pray that Mr. Steinway's letter will not bring down a torrent of Mr. Smiths at his busy office. Mr. Steinway wrote:

"May 10, 1944

Dear James Francis:

I have your kind letter about pitch. This is the bête notre of the music business and has been kicked around like a football by all and sundry ever since Pan blew his pipes! At one time a Czar of Russia had a band made out of pure silver and everybody went crazy-the pitch was so high. Even Frederick the Great, a rather fine flute

player himself, stuck his neck out on it! Source material is easy. Swell articles in the 'Encyclopedia Britannica,' 'Grove's Musical Dictionary,' Oscar Thompson's 'Cyclopedia' and Helmholtz: 'Die Lehre von den Tonempfindungen.'

As to Mr. Smith's specific inquiry. Papa Liszt was before my time. He stopped playing in public in 1847 and died in 1888. It is reasonable to suppose that he never played on a Steinway in public but of course he had one at his home in Weimar, from 1870 on.

Our pitch is today: A440, C523.25. This is the standard since 1923. Before that we had A435 since as long as I can remember in the business-45

Since Liszt must have played in public on Pleyel and Erard pianos I would guess they would be between A430 and A435. These old pianos had no iron frames and could not have stood the strain of A440. The difference between tuning at A435 and A440 would be a couple of thousand pounds at least. Liszt's Steinway at Weimar was of course

Would be glad to have Mr. Smith drop in when he is in New York and look over what source material I have.

THEODORE E. STEINWAY"

#### Extraordinary Musical Diplomary

The Overseas Motion Picture Bureau of the Office of War Information has hit upon a plan to celebrate the liberation of Italy by the Allies through a singular musical bond. It is a thirty-five minute film entitled "Arturo Toscanini," presenting the Maestro, the NBC Symphony Orchestra, Jan Pearce, Metropolitan Opera tenor, and the Westminster Choir. The film opens with a very effective playing of Verdi's La Forza del Destino and closes with his Hymn to the Nations, which the master wrote in 1862. The picture gives shots of Tosca. nini at his American home in Riverdale, New York: and Captain Burgess Meredith tells of the efforts of great Italian refugees in America in combating Fascism. One feature is Toscanini's arrangement of The Star-Spangled Banner.

It is difficult to imagine a film that could do more to arouse in the hearts of the people of Itally a feeling of unbounded gratitude for America's part in the liberation of Italy from the deadly swastika This piece of musical diplomacy will outweigh million of words and



TOSCANINI SPEAKS FROM THE HEART

The new film, "Arturo Toscanini," now being shown in Italy is a masterly piece of international diplomacy, in which the great Italian conductor sends a message from America to his compatriots in Italy, liberated by the Allies from the tyranny of the Nazis and the Fascists.

#### How Can I Raise My Income?

(Continued from Page 506)

teacher, but this is only reasonable if the former is to give grades as a member of a faculty. Being affili-

ated with the school system gives one prestige. The teacher who belongs to both state and national music teachers' associations is well informed. He finds the conventions instructive, stimulating, and profitable

In fact, the progressive teacher is ever the student of music; he learns more in order to give more, and thus he attracts more pupils. He enlarges his personal repertoire every year and also performs in public.

> Minnie Strain Tatum Simsboro, Louisiana

Teach usable materials; something which will meet the demands of the general public. Strive always to teach the fundamentals, so that the student may acquire the proper musical foundation

TITH THE INCREASE of string instruction in the public schools, the improve-

ment in group teaching methods has become imperative. When a large number of students are being taught at the same time, the question arises whether it is possible to maintain within such a group a high quality of individual playing. For, although the mass production of instrumental players has a great value, it is justified only if it does not prevent the growth of the exceptionally talented student to the highest possible level. Lumping dozens of beeinners into "orchestras," regardless of age and talent, without giving them a thorough preparation in handling their instruments, will not bring success. A good orchestra is composed of good individual players; hence, instruction must be specific as well as general.

String classes for beginners should be as homogeneous as possible. Violins, violas, and violoncellos profit more if they are taught separately at the very beginning. If this is impossible, time should be devoted to each section to dcal with its specific problems. Another ideal requisite is homogeneity of age and musical talent, Extreme variation in the same class makes the work harder and less beneficial.

A standard of musical talent should be established. A graded pitch and rhythm test may be given prior to any musical training in order to determine the student's fitness for a particular class. A minimum standard should be required even for the least promising group. The ability to sing by note, to recognize the difference between two simple and unlike motives, and the ability to reproduce by clapping, simple rhythmical groups, may be regarded as the minimum requirements to qualify for a violin class. Students with serious talent deficiencies should not he accepted because they will hinder the entire group in its advancement; sooner or later they will drop out, anyhow-an action always harmtul to the class

A slight selection based on a simple talent test makes the work easier and more efficient without preventing too many students from participating. Usually three-fourths of all children above the fourth grade will pass such an ear test, offering an ample number from which to select students. A more serious loss in participants is caused by the ignorance of otherwise desirable students. Even the most talented will not show interest in the serious study of an instrument if they have not been exposed to some sympathetic experience in connection with that particular instrument, Children usually want to learn an instrument played by some older person

#### for whom they have shown a great deal of respect. Creating a Desire for Learning

In localities where violin playing is a tradition, the teacher has an easy job; but where string playing is unusual, a sympathetic attitude should be created before attempting to organize classes. In many communities the latter condition prevails at present. Schools in most localities have concentrated so strongly on the band, that string music has faded out completely. In order to improve this situation, good string playing should be demonstrated often to prospective students. A string ensemble from a nearby college, or an able solo player, can do miracles in preparing the ground for a future string program. Such demonstrations should be kept on the level of the audience.

Class teaching can be very successful for beginners if the teacher can give full attention to each individual student. In the first stage of study, manual assistance by the teacher is necessary to help the student acquire a correct position and bowing. Naturally, attaining to this would be troublesome if the class is too large or if the teacher must play the piano. On the other hand, a pianist-assistant in violin classes is of great help, assuming that he is able to play in time and can do a little harmonizing; he not only keeps time but helps the beginners in their intonation. A pianist-assistant frees the instructor so that he may go from one pupil to another to help and direct them in doing things

After a satisfactory control over the instrument is

# Class Teaching of the Violin



PAUL REISMAN

# Paul Reisman

gained, less and less piano accompaniment should be used, to avoid any development of "piano dependency." Hence, it is suggested that at a later stage of advancement the instructor lead with the violin in his hand, part of the time omitting the piano. The rhythmic impulse given by the violin being less distinct than that of the piano, aids the children in their intonation but they have to depend upon themselves to play well in time. Finally, all outside help should be omitted to let the group depend upon its own skill, using the piano only occasionally to accompany pieces.

Dependency of one student upon the others should also be avoided. Children learn to imitate at a surprising rate of speed, and the instructor should be on guard lest he might find that one or two members of the class do not read music, but copy the movements of their neighbors with eager eyes. For this reason it is better to have each student sit alone rather than share a stand.

Class lessons should be given frequently, particularly at the beginning. A beginner on the violin should not be permitted to practice alone until he has a fair control of basic technic. Only when he knows how to practice, is it wise to let him take his instrument home. Naturally, if the beginner has learned to

VIOLIN

handle his instrument fairly well, his homework should be encouraged with regular assignments and with solo playing within the class.

For the advancing student, private lessons will eventually become necessary. Playing always in a group will not permit the development of a really keen sense of intonation, and tone quality will suffer even more. At this stage the number of weekly class lessons could be decreased if the homework of the student is guaranteed.

For older heginners class teaching is a real blessing. These frequently lose ambition in private study because they are too advanced musically to be satisfied with their own product. In classes where they have the companionship of others with the same problems, their patience usually lasts long enough to help them through the critical period, during which they may gain a sufficient technis

#### A Practical Application

Utilizing the principles outlined above, two beginner-classes were organized in April, 1941. as an activity of the Simpson College Preparatory Department at Indianola, Iowa, Twenty children came into classes four or five times a week after school hours, grouped according to their age and talent After six weeks of study a public demonstration was given. Practically all of the pupils had a good position and bowing at that time, achieved only in classes because they were not permitted to practice at home. The group performed a few scales, tunes, and simple exercises with the piano in the background: the tone quality and intonation were quite pleasing.

After this first period, the best students were permitted to take instruments home and begin to practice; they regarded this a privilege, Gradnally all of them began to work at home and after the first year every member practiced from three to twelve hours weekly, besides work at class lessons. After eighteen weeks of study private lessons were introduced to the most promising students, who received one half hour per week in place of one class lesson. Some members were exchanged between classes from time to time in order to maintain unity.

The classes were trained on a plan by which the elements of technic were itemized and taught separately. After the single elements were completely mastered, they were applied in various combinations. Thus the functions of

the left hand and that of the bow arm were taught Furthermore, note-reading was isolated for a while, Children were taught first to hold their instruments properly, to bow on open strings (without notes), to use their left fingers (nizzicato exercises), to read music accompanied by rhythmic exercises (marching clapping), and to sing simple intervals and scales Later, when notes were used, the music was first sung and clapped, then played pizzicato, and finally with the bow. To avoid confusion at the start, only the two middle strings were used for several weeks.

Only unison material was used for several months with piano accompaniment. Part-playing has not much value if introduced too early. At the beginning the time should be spent on the foundation of accurate technic, and on the development of a sense of rhythm and pitch. No time should be wasted at this stage on learning something too difficult. Part-playing can be gradually introduced later on, when the students can read well. The use of piano accompaniment will prevent a sense of monotony when playing in unison. In a class, children get as much satisfaction from playing the standard violin pieces in unison with piano accompaniment as they do from solo playing.

Students appreciate pieces more if they play scales and exercises alternately with the more pleasing music material. Playing pieces alone offers a onesided diet and reduces their appreciation. Students playing in unison were often called upon to play alone. Often the group played pizzicato while one played with the bow, thus checking on one and occupying the rest of the class at (Continued on Page 542)

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#### Where do Scales Come From?

Q. Will you explain to me why there are so many different names and versions of the minor scale? The different writers on nausical theory disagree with one another about the naming of the scales, and in the case of the so-called "melodic" form one of my books even prints a descending scale that is different from the ascending one. Why don't the theorists make up their minds and get together on this?-G. L. G.

A. Your difficulty is a natural one but your blast at the music theorists is a bit unfair. Your assumption is that it is the theorist who makes the scale, but as a matter of fact the theorist has nothing to do with it. Music theory is simply an organized and codified record of usage, rather than to be content with such injust as a dictionary is; and a scale is cidental music courses as the college may simply an attempt to devise a system be willing to give credit for. that will record the usage of those who Actually, I am interested in two kinds compose the music. Song existed for of college music. I like to think of a colmany years before ever a musical scale lege course as "liberalizing"-it should was formulated, and the earliest theo- be an experience that broadens the horirists merely tried to catch the tones zon of the student, gives him a chance that were used in the songs of the day to dip into a number of fields in addition and put them into a regular series, to delving deeply into some one area. ascending and descending. The reason For the average college student who is for the different descending form of the majoring in English or history or science, melodic minor scale is simply that those a few courses in music, including some who invented melodies found by experi- actual study of playing and singing, will ence that the musical effect was better be a genuinely liberalizing experience, that way; and the reason the harmonic and I am hoping that in time all colform is the same both ascending and leges will not merely allow but will endescending is that this form came into courage such an excursion into the field existence during the development of in- of music, I am thinking now of the stustrumental music, and particularly dur- dent who is not planning to be a profesing the rise of the monophonic style. sional musician but who elects music be-(The monophonic style, or harmonic cause he likes it, because it makes his style, is essentially melody accompanied life richer and more satisfying, by chords, as contrasted with the earlier polyphonic style which consists essen- music; namely, the course which is tially of a melody accompanied by other melodies )

only other advice that I can give you is that you study both music theory and son needs to broaden his horizon, too, early music literature assiduously so as of course, but first of all he needs to dig to get a little deeper down into your down deep and establish his roots firmly

#### Shall I Attend a Liberal Arts College or a School of Music?

Q. I wish to ask your advice about my education. I have studied piano and am now a beginner in organ. I sing in a church choir and have been selected by the choir director to become her future assistant. I am eighteen years of age and graduated from high school in 1942. Dur-ing my high school years I took a secre-tarial course, but I wish to make music my life work. Here is my problem; I have been advised to go to a well-known university for a Bachelor of Arts course, studying music privately at the same time. I do understand that a liberal education is a great advantage to an individual, but I feel that I must attend a music conservatory if I am to gain a complete musiservatory if I am to gain a complete man-cal education. I would have to try for a scholarship, as I couldn't afford to attend a conservatory otherwise. What do you think I should do?—A. F.

A. My advice is that you work up a many outer times when the proup of plano pieces and then seek audigroup of plano pieces and then seek auditimes and valuable, would interfer with
the subject but I have already given deal of it is difficult—like the Ravel contimes are the properties of the pr

Please do not misunderstand my aust me ut reasoning of the unit of

# Questions and Answers

Conducted by

Karl W. Gehrkens

But there is a second type of college

planned for the professional musician-

the public performer, the private teacher. Does this help you? If not, then the the church musical director, the music educator in school or college, Such a peras a musician. As a matter of fact, this person needs to have studied music rather intensively long before he comes to college. But, having graduated from high school, where music was one of many activities, he now engrosses himself in an intensive attempt to master the structure of music, to familiarize himself with its history and literature, and to make himself the master of the particular me-himself the master of the particular me-that field. But in the case of music, the And the piano will provide her with a for himself. All this must for the next three-fourths of all his time in working become a better musician and a more four or five years constitute the coreat his major subject if he is to be in any appreciative listener. The fact that shr activity of his life. But, if during this sense a master of it. It is the failure of is more than ordinarily intelligent is all period he can also make brief excursions the college administrator to recognize to the good, and it may be entirely within into other fields—English, languages, his-this difference that makes the going so the possibilities for her to do so well tory, science, other arts—so as to broaden hard for the music major who is attend- with music that she will want to consider be a finer person and probably a better failure of the head of the music school is no hurry about this, however, and for musclan for the experience. Music, howto recognize the life-enriching value of the present I advise you merely to take ever, is so demanding a mistress that if courses entirely outside the field of music an optimistic attitude toward her study ever, is so deministing a mission he he is to be successful as a musician he he is to be successful as a musician he he is to be successful as a musician he he is to be successful as a musician he he is to responsible for the fact that so of plane and a wind instrument. must be willing to give up the doing of many musicians are self-centered. A. My advice is that you work up a many other things which, although inter-

Mus. Doc. Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary



unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

it more space than any one question dear of it is difficult.—Her the the the space than any one question certo that you mention. However, I be-Many college educators do not under-should have on this page, so I will stop lieve that there is also some easy mateconservationes have at less a less stand stand the difference between majoring at this point even though I have not rial, and I advise you to write to the public shout finding such in music and majoring in English science. arships and if you are really good, more same the unused and another in in the same should be no trouble about finding such in music and majoring in English, schemes, completely answered your very pertinent lishers of The Errors for a selection of the same should be no trouble about finding such in music and majoring in English, scheme and the same should be no trouble about finding such in music and majoring in English scheme. or mathematics. They apply the same question, Summing up, I will say that in the easiest pieces and studies for right line of reasoning to the prospective general the librer levels on the prospective general the librer levels. occurrency.

Of mattermatics, and physical properties of the prope tade toward college education. I am numberal us to use toward college education of library descriptions at the flower of library deducation, or housewife. Here they are wrong I is school, too few 'cultural' courses. Constrongly in favor of liberal equication, or industrial acts may be a story of the s

music-if possible, one that is connected Shall I Teach Now or Wait?

with a liberal arts college.

Shall I reach Noto or Wall?

Q. I have played the plano since I was nine and am now twenty-one. How must and have been playing fourth-grade plets and studying harmory. I have been told that I could be a great help to our community if I took some plano pupils, but I hesitate to do it and should like your advice—E. O. H.

A. You have asked me a question which is very hard for me to answer I have always contended that a propective teacher must be at least a reason. ably good musician before beginning to teach, but in your case these seem to be two things against walting. The first is the fact that those who want to take lessons would probably have no other opportunity of studying music; therefore they must either have you as their teacher or no one. The second is that you yourself would probably learn a great deal from your teaching experience and therefore your own progress as musiciar and planist would be greatly speeded up On the whole, as a human being, I be lleve I advise you to begin teaching. But be sure to intensify your own study and practice!

#### Can a Girl With Only One Hand Study Music?

Q. I have a girl who ranks among the first three in her class in classroom stand-ing and who has learned to play with pleasing proficiency an alto horn in our peginners' band. She has had some instruction in piano but she has only one how to help her. I have arranged some of the simplest piece in THE ETUDE for right hand alone, but this seems to me to you would suggest. Was it not Maurice Ravel who wrote a concerto for left hand alone for a friend who lost an arm in World War I? This is a matter of much concern to me. Dr. Gehrkens, and I will certainly appreciate your help.-J. P. C.

A. It seems to me you are handling the situation with a great deal of intelligence and I commend you both for your fine attitude toward this girl and for your pedagogical sagacity in having her study both an orchestral instrument and piano. a success of it; but if you are to be a The orchestral instrument will give her fine musician you have to start early- plenty of practice in ensemble playing and keep going. In most fields one may as well as a fine type of social experience devote from a quarter to a third of one's -which will have a tendency to keep time to the major subject and still pre- her from developing an inferiority comstudent must spend from two-thirds to rich musical experience that will help her ing a liberal arts college. And it is the it as a professional field later on. There

but I believe firmly that I one is to be possible to was units that a second year a musician one must build the rest of in college before deciding to major pron, who wants to be a professional I believe you will be able to help left to musician to a standard or the second of the se a musician one must build the rest of in onings before the data was person who wants to be a professional I believe you will be able to one's course around music as a core, one of these other fields, and still make musician to attend a conservatory of live a happy and useful life.

DREAM may help a composer create a musical composition. When the subconscious mind has been saturated with a problem with the fundamentals of musical ideas, these may crystallize into a dream. The well-known composer and violin virtuoso.

Giuseppe Tartini (1692-1770), conceived his "Devll's Trill (Trillo del Diavolo) Sonata" in a dream. The master himself told the story to Lalande, French astronomer, who published a book on his voyage to Italy in 1765:

"One night I dreamt that I had made a bargain with the Devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath failed me, and-I awoke. Seizing my violin, I tried to reproduce the sounds I had heard. But in vain."

Tartini looked upon the music which he composed as a result of this dream as the best he ever had made. He emphasized the fact that he was not able to translate the music of his dream into the composition, in its full beauty. He called it "The Devil's Sonata," The manuscript hung over the door of his study as though it were a protection against future visitations of the unholy one.

Creative workers-musicians, writers, painters, scientists, inventors-repeatedly have asserted that they suddenly and unexpectedly found in a dream the solution to a problem, or the motive for a new work of art which, in spite of their efforts, they had been unable to find for days or weeks while awake. Such dreams sometimes seem like gifts from heaven. The mind is by no means a mental vacuum when the body is asleep. Quite a few artists and scholars believe they do their best thinking while they are sleeping.

structed one of his famous machines after the ap- subject goes to bed at night, his brain continues to parition of the idea in his

dream, tried to give an explanation of the connection. "It is nothing more," he said, "than having the mind saturated with a subject and then-if your mind is on it-thoughts come to you, not by direct intention, but out of the sky, out of nowhere."

#### "The Night Man Has Done All That!"

There are many people who cannot remember anything of a dream. They do not have any recollection of what they have dreamed, though any observer, by noting their restless behavior in sleep, must assume that they had been dreaming. A good memory for the content of a dream is a great asset. Only those dreams can be used which are remembered by the conscious mind. Mozart had a remarkably good dream memory. He is said to have used his musical dreams repeatedly in his compositions.

Voltaire, the French philosopher, reported that he had composed poems

during his dreams, and, as he emphasized, they were actually not the worst of his poems. Benjamin Franklin is credited with having conceived important ideas during his dreams

fun par neme fuit forte nec ullus es

GIUSEPPE TARTINI

André Erneste Modeste Grétry (1741-1813) had frequent dreams to which he liked to attach prophetic meanings and which, on the other hand, he used

## "It Came In a Dream"

Great Creators Find Inspiration in the Subconscious

by Dr. Waldemar Schweisheimer

"Dreams are true while they last, and do we not live in dreams?" Tennyson ("THE HIGHER PANTHEISM"

Do you believe in dreams? Your Editor does. He does not refer to the dreams of prophecy which the astrologers of old interpreted as part of their stock in trade. He is convinced, however, that this thought-provoking article by a well-known Viennese physician is by no means based upon a fabric of thin air. For many years he has realized that the regular editorials on musical, artistic, educational, and technical subjects were out of place in the hallowed moments of mystery attending the Nativity. Accordingly, for the December issues, he has written verse in place of these editorials, some of these being put down in a state very near somnombulism. Two were found upon the writing table in his study of home, with only the barest dream recollection of his having written them, while one was discovered in the morning as on incredible surprise. However, in this latter instance, there must have been an erased period of semi-consciousness, as the fluorescent desk light was found still glowing when morning come.

unconscious continuation of the day's work during The British scientist, Charles V. Boys, who con-

> work out things in spite of himself, whether he is asleep or only half asleep. Then when he awakes and goes to his study, he is astonished to find all his difficulties are solved. The night man has done all that; the day man is often nothing but a scribe '

Goethe, upon various occasions, expressed the same opinion. He was a sharp and experienced observer of nature in general, and of human nature in particular; not of his own kind of human nature. The first idea of the great poem, "Prometheus" came to him in the course of a dream. He says of his creative activity that what he noticed while awake during the day often developed at night into regular dreams. Then when he opened his eyes in the morning, there appeared before him either a wonderful new whole story, or else a part of a story which already had been present.

Grétry never missed the opportunity of finding a melody which was given him in a dream. He was

quite aware of the rarity of ingenious musical invention. He made the interesting remark that a composer always could be sure of making twelve bars of harmony every morning, but to discover a melody, to put one's hand on the exact spot-the living, hidden spring from which is to issue forth the true accent of nature -that, too, may need much labor, but it is labor of

several times for his musical works. He said of the another sort, and one has no certainty that it will have any result. There is a fundamental difference between the pro-

motion of a work during sleep and during a dream. Sleep furthers the creative work by resting the brain; the condition of mind and body is improved, and this is good for the work. But no inkling of that which goes on during sleep breaks into consciousness. However, matters which are seen in a dream are able to break through into the clear consciousness of the waking individual. There is a bridge from dream life to waking thought. The difficulty lies in the crossing of this narrow bridge. Usually the dream disappears into the unconscious as soon as the sleeper wakes. Only part of the brain rests during sleep. Some parts of the brain do not go to sleep but continue to function. This is particularly true after overstimulation or overexertion. The German poet and novelist Paul von Heyse (1830-1914) has emphasized that a thrilling novel appeared to him during a dream and that he used it nearly unchanged in one of his books. He dreamed that he was strolling with a friend through the main street of Sestri Levante, a town at the Italian Riviera. They entered the church, and found a tombstone on which the corpse of a beautiful woman about forty years old was placed. The sexton of the church told the two visitors the life story of the dead woman, a duchess, and it was so unusual that the poet's friend said: "That is true fiction, and a marvelous romance at that," This remark saddened the poet-all this in his dream-because his friend had in this way taken possession of the material although he himself was not an author

#### A Remarkable Instance

After waking the story was so alive in the poet's imagination that he wrote it down immediately. On the same day he visited his friend and told him of the dream. Half jokingly he said that actually he ought to leave the story to his friend, as he was the one who first called his attention to the material. Laughing, the friend renounced this privilege. Von Heyse added to the dreamed material which, upon publication as a novel, was called "Madam Duchess" ("Die Frau Marchesa"). Therein he quoted word for word the dreamed report of the sexton; even long names had remained in his memory from the dream. Also Robert Louis Stevenson conceived several of his stories in dreams, particularly the famous "Dr. Jekyll and Mr. (Continued on Page 546)

THE ETUDE

# The Great Advantage of Music Study for Children

by Eugenia Webster

Eugenio and Winitred Webster, duo-pianists, have conducted a highly successful school of music in Harrisburg, Pennsylvania. While the school has developed the work in advanced piona playing, it also has made a specialty of work in the primary

grades:
Miss Eugenio Webster reports that she has found it most necessary to convince parents of the necessity for beginning musical instruction as early in the lift of the child as teasible. Since withing this article, the has become or WAC and as The Elude goes to press, is located in Atlantic City, New Jersey-Liest, Cholest Cooke, outhor of the very successful "Playing and the contract of the contract of the very successful "Playing and the contract of the child of

Lieut. Chorles Cooke, outhor of the very successful "Playing the Piono for Pleasure" (who, by the way, is in no way related to the Editor of The Etude), read this article and suggested that Miss Webster send it to The Etude.—Euron's Note.

AFTER TEN YEARS as a private piano teacher in a main city, the writer has become more and musical education. Gone are the days when it was thought that only those with special musical talean should study. Many times those less gifted work harder and, in the end, play much better than those more calculated. Most or musical the ability to preform well. By that we do not mean that they are limited to simple melodies, but that they can learn to play the important musical compositions not only passably, but actually in a very acceptable manner.

Surprisingly enough, in the matter of practice, the adult is, as a rule, the chief concern of the teacher. Children will practice. The years of childhood are the ones set aside for learning, and children will accept practice just as they accept study, according to their individual inclinations. But the adult who wishes to learn is a different matter. Remember, he is now away from school, presumably through with scholastic study. and earning his living. Perhaps he did not have the opportunity to study music when he was young. Now, however, he feels that he can pay for his own lessons and satisfy his, as yet unfulfilled, desire to play. At this stage he finds that he has many more demands on his time, demands which he feels must come first. That is where his self-discipline comes in. He can learn to play, but he must put himself on schedule and make time for the necessary practicing.

#### Too Much Play?

This is why it is so vital to have the study of music begin in childhood. If a good foundation has been laid, it is easier, when one is grown, to plek it up and go on, whereas the adult who must learn from the beginning has a much harder row to hoe. He must start as any child does, because there is no short cut to learning. He must learn his notes on the music and on the piano. Because he can use his mind more independently, he will learn this much faster. But there is the problem of his hands. His bones and muscles is the problem of his hands. His bones and muscles should. However, with the will to do it he can learn, and that very quickly.

The problem with a child is different. In the first place, in this day and age, we find the accent not so much on learning and industry, as on recreation and



WINIFRED AND EUGENIA WEBSTER

play. In the past few years the pendulum seems to have swung to an extreme on this. Every parent wishes his child to have a happy childhood. Naturally! But does a happy childhood depend upon playing all day, or upon learning to fit oneself for a life which can be lived to the fullest only by developing an inquiring mind and the ability to concentrate?

So many teachers have come out with so-called "new" methods: "Learn by note" "Learn each note separately." "Dort drill the poor little things we won't like it." Much of this no doubt is nomes. We, of course, are not going to make things needlessly hard, as was done sometimes in the past, Cretainly we will sugar-coat the tiresome scales and drills as much as possible. But the fact remains, they must be learned. We should also see that they are practiced,

Then, too, must is a subject which definitely needs individual substruction. Class work can be used also, built is more effective in conjunction with private lessons. Here is one place where so child needs all the attention of the teacher. Minds work differently. There is a difference in a spitude. The hands are shaped differently. The ear is different All these factors must be considered.

The approach is of the greatest importance, with complete understanding and cobperatorin between the parents and the teacher. How is a child to be interested, when the parents say they never cared for music; that they never would practice when they took' music lessons' One of the saddest things that can happen is for the mother of a child eager to have

lessons to say, "All right, you can take lessons, but if we ever have any trouble about practicing, you must stop, because I am not going to fight to get you to the plano!" Immediately a thought is raised in the child's mind which would never be there if it were no suggested by his parent. It makes practicing a bugbear, which it never should be.

which is freely about successfully help their children to study musts are those who put them children to study musts are those who put them used the study must are those who put them the study must are those them. If no study is in the put the study of the child goes to school, put the study is in the study of the

On the other hand, it is wise to the try to get the practice period at a time when the family will not be there. In some cases, however, this is not desirable. Consider, for example, the child who does not like to be alone, but who will work to better if he has company, the better if he has company the parents should understand this and be satisfied to be in the room pursuits, but lending moral support by their presence. Again, there is the child who can work better to the can have privacy, with no interruptions.

#### The Choice of a Teacher

When the child is old enough and the parents have decided that he should begin his study of music careful consideration should be given to the choice of a teacher. Don't let him begin with just any teacher who, perhaps, may be instructing the little girl next door unless you are sure he is the best available. And don't think the fact that he has been graduated from a well-known conservatory qualifier him as a good teacher. Not at all. Good teachers are born, not made. Perhaps someone with less training is a much better teacher, and can guide your child to a real love and appreciation of music more

successfully than the person with many letters after his name. Also remember that the basic training is of the greatest importance. Don't decide to begin with So-and-So because he charges less, and you want first ose how your child makes out. That poorer teacher may be a fatal mistake and ruin your child's chances of ever learning to play well.

One of the best times to have a child begin his study of music is at the end of the school year it. June. This gives him two months in which to get? Teally good start before he goes into this first complet term and his new adjustments in school in Septembet (I possible, have him take two lessons a week for a least the first month. There is so much to learn, an' so little can be taught in the first few lessons than the will not have enough to practice for a whole week. The result will be that for the last four days of th week he will say that he does not need to practice because he knows his lesson. He will be quite right Of course, going over it would be of great value, but children set uted of that and need more variety. The

ambitious child probably would try to go on alone. Cobperation between parents and teacher is essential. There can be however, the wrong kind of cobperation, which actually becomes interference. There is the overreslous mams who, in her eagerness to help, becomes a hindrance. She sits with her child have been appeared to help the practice, and it never occurs to her that the companion of the co

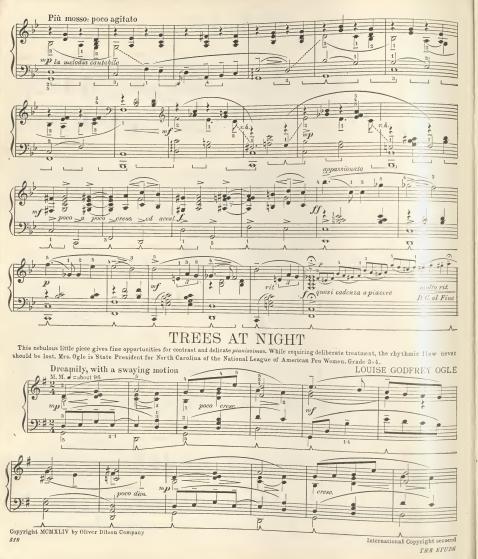
#### AUTUMN SONG

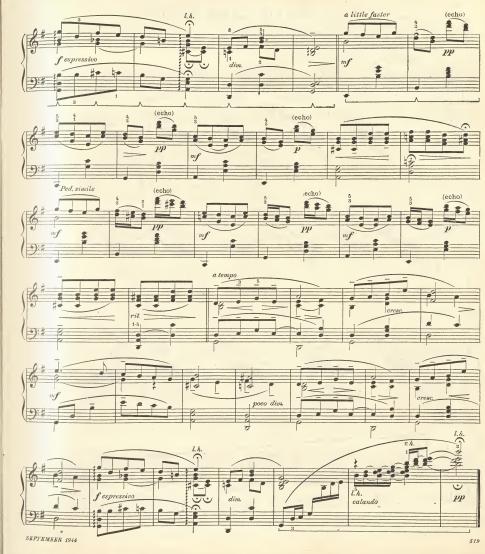
Ralph Federer, who was graduated from the School of Music of West Virginia University and who later studied at the Pittsburgh Musical InstituteCarnegie "Tech," and with Ernest Hutcheson, is a very active teacher. After ten years of experience in radio work he started in to compose and at once revented a very fine melodic and harmonic institut. Autumn Song is one of his most individual compositions. Grade 4. DATUM FEDDERER



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SEPTEMBER 1944





EVENING ON LAKE KORONIS

Some timid players will exclaim, "Six flats! Three staffs! All those runs!" and not even attempt this piece. As a matter of fact, the difficulty is largely in the reading, but the melody is written on another staff to make reading easier. In six flats (G-flat), the black keys make reading much ear largely in the same piece would be in the Key of C. The pedal is as important as the keyboard in this composition. Remember, Saint-Saëns said, "The pedal is the third hand." Lake Koronis, named for an Indian maiden, is located in Minnesota. Grade 5.

MYRA ADLER Moderato con moto M. M. 2=56

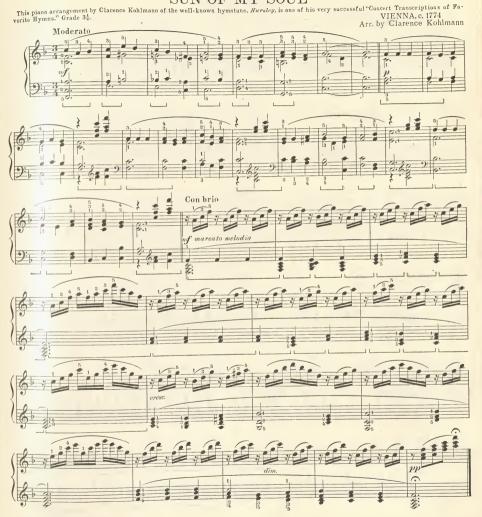




THE ETUDE



#### SUN OF MY SOUL



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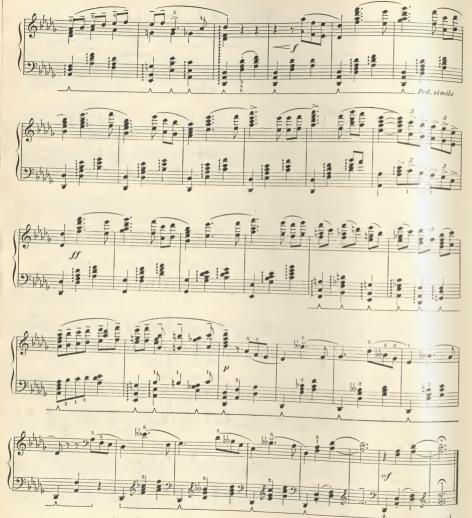


THEME FROM PIANO CONCERTO IN B-FLAT MINOR
Although this rich and luscious theme is one of the most appealing in the great symphonies and has been well known to musicians for years, it was not until it was made a part of the music for a popular moving picture that it reached million. Mr. Levine's arrangement is simple and effective. In the score this theme is first given by the cellos against a background of heavers if chords played on the piano, and a little later appears in a very full and rich heavers treatment on the piano itself.

PLISCHALLOWELL.



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<sup>\*</sup>From here go back to the beginning and play to %; then play Coda.

THE ETUDE

SEPTEMBER 1944

HEINRICH ENGEL, Op.4, No. 6

LOLITA SPANISH DANCE









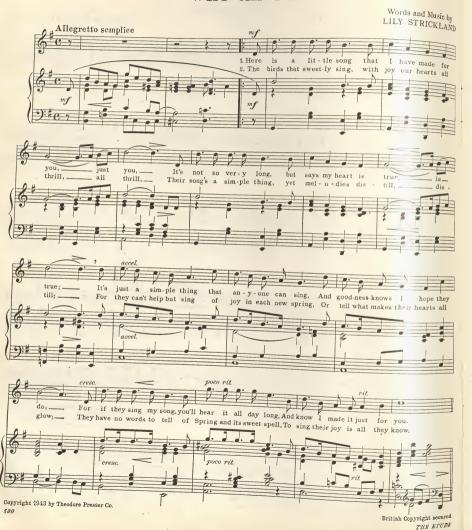




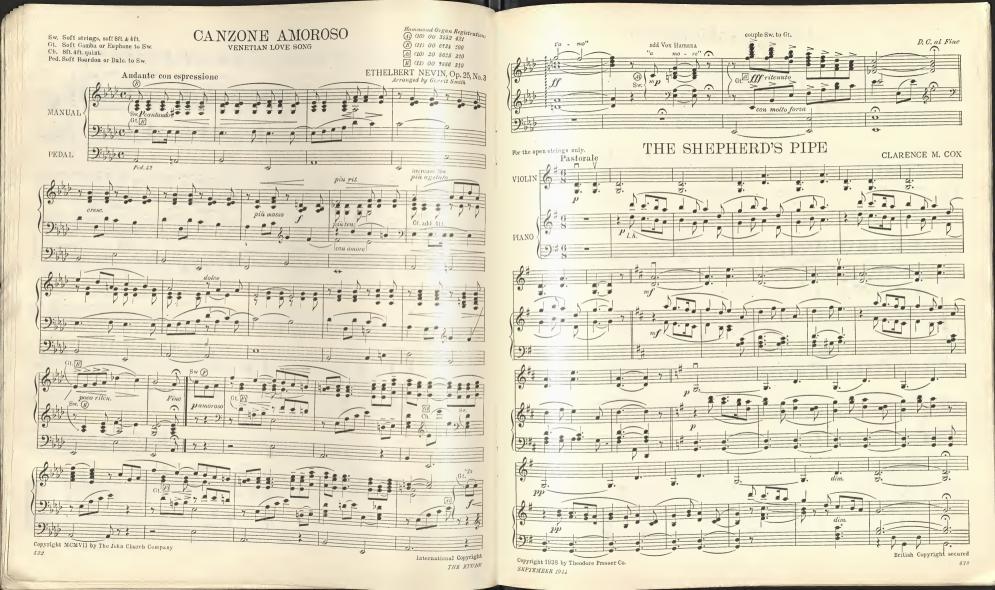


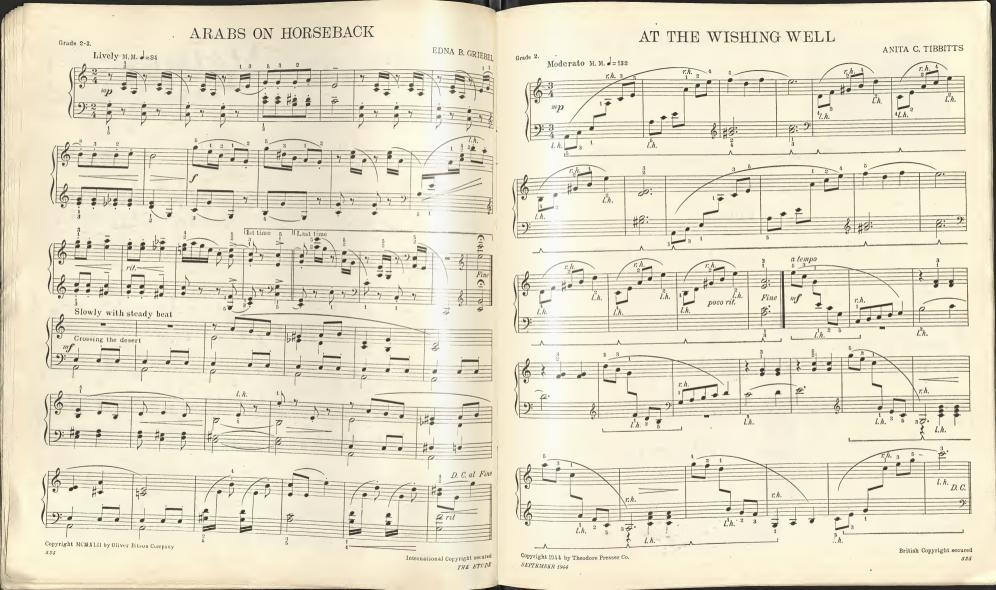
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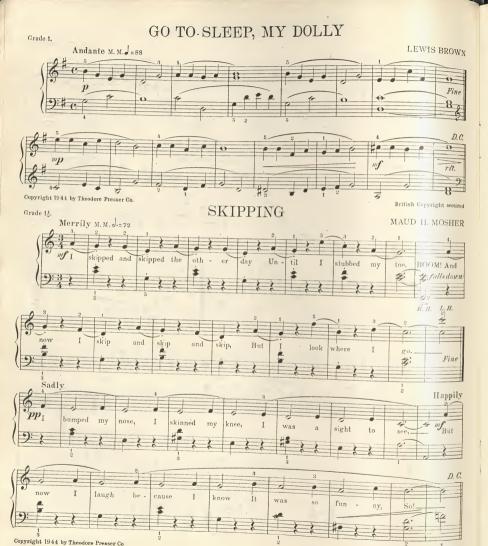
## WHY CAN'T I?











## The Technic of the Month Conducted by Guy Maier

Prelude in B-flat Major, Op. 28, No. 21

by Frédéric Chopin

HETHER Chopin intended or not, his juxtaposition of the gorgeously colored B-flat major Prelude with the sombre chord Prelude in C minor makes the sharpest possible contrast. After the funereal despair of No. 20, the heavens are touched with the first glow of sunset—soft shimmering colors which (in Measure 17) are miraculously transformed into triumphant cloud masses marching over the firmament in dazzling procession After the climax (Measures 39-40) the spectacle fades swiftly. Rose mountains and wine-colored sea are enveloped in the cloak of night. . . . Two final chords breathe benediction

The light of hope shines throughout the Prelude from the radiant opening to the aspiring recitative of the final measures. . . . And again, what a breath-taking contrast Chopin achieves with the headlong and turbulent Prelude in G minor which follows

The student must first reduce the Prelude in B-flat major to its musical essentials, which are: (1) recognition of the two-measure rhythmic flow, the first measure strong, (up-touch) the second weak (down-touch); (2) comprehension of the rhythmic shape and melodic pattern of the theme which persists throughout the piece, in spite of the rich tapestry of accompaniment; (3) thorough grasp of the formal and tonality construction of the Prelude, For example, Measures 1-16, B-flat major with brief "excursions" to other tonalities: Measures 17-32, abrupt change to G-flat major with the sudden pianissimo and the F-flat in Measure 26 (a stroke of genius!); then the surprise modulation to B-flat major instead of the C-flat major in Measure 33; . . . the magnificent climax in Measures 39-40 with the theme striving for mastery over the massed forces of powerful pedal point and aggressively thrusting inner voices; and finally, beginning with Measure 45, the subsiding coda with fragments of the theme, and six left-hand reiterations with an added variation at the end for good measure) of a lovely melodic curve:



like the soft tint of a sunset color which survives after the other hues have faded. Many planists never play the Prelude well because they are so concerned with the "trees" of the left-hand accompaniment that the "forest" of rich melody Passes unseen (and unheard!) . . . At first, therefore, it is essential to study the Prelude basically, as we have indi-

As you play this, count "one, two" by whole measures—one count to a measure; the Month addition... Watch for it!

always stress the first measure slightly and lighten up on the second.



Reduce the entire Prelude, including Measures 32-40, and the coda to this design. Do not start to work at the eighth-note accompaniment until you have memorized and mastered the piece thoroughly in this form. Decide minutely on your plan of interpretation-how to play the theme, what touches to use, what dynamics to employ, where to contrast, where to subside.

Then begin to practice the accompani ment alone. . . Note that in several places I have suggested some slightly "revolutionary" fingering-this to facilitate the legato and to ease the awkward spots. In playing the accompaniment, left or right hand, a high wrist and gently rolling forearm will help.

Other items: I have given a wide metronomic margin (J=92-116) because the natural surge of the Prelude from the calm beginning through the majestic middle section and back again to the quiet coda compels acceleration and variation of tempo. . . . Note from the beginning that the melodic curve of each four measures usually has its strongest stress on the third measure. . . . Note also that if a powerful bass octave (G-flat) is played at the beginning of Measure 17 instead of a single tone, a stunning effect can be made by holding down the damper pedal from here to the last part of Measure 32. . . . Be sure to start Measure 33 softly and build the crescendo in "blocks" of two measures. . . . Be sure also that the dotted half notes in Measures 50-53 take precedence over the inner voices, for they are important fragments of the theme and must be easily identified as such, . . . Even the "benediction" is thematic (last two measures).

With this month's selection we bid a reluctant farewell to the Chopin "Preludes." The other twelve will have to wait for another time. . . . Meanwhile, many surprises are in store for Technic of the Month addicts. . . . The first one will

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THE ETUDE

KET

#### Dependable Technic

(Continued from Page 495)

on going down until it reached the "key in insisting upon stability first. bottom." In other words, the finger rests upon a solid base when the key itself a colossal purview of the art, and has Peter, without cred a miner again emphatic reply. Brougham then rests upon the felt under it. Moreover, been accused of dropping a few notes Poor little Anna Rivière, alone again emphatic reply. Brougham then reit does not do more than this. After the sound is made by the hammer's striking insisted that his playing was not always through Chile, Argentina, and Brazil, we are always sure of one faither. the wire, the sound cannot be increased flawless in notes, although it was magnifi- she returned to New York in 1858 and reader. by pressure. Still we remember that cent in spirit. We have heard a few of the arms of Martin Schultz, a diamond On February 4, 1873. Mme. Bishop supressure. by pressure. Still we rememoer that cent in spirit. We have heard a few of the atms of martin structure. Being sag certain teachers, who were very popular the great who have slipped now and then merchant. On March 21 of the following The Last Rose of Summer appropriately. in Europe, had their pupils push upon Once in Carnegie Hall, a very famous year Anna was the principal singing enough at the Brooklyn Academy at a in burdye, and their pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus public pupus push upon Once in Carnegie Hall, a very famous year anna was the public pupus p struck. Tausig and A. F. Ehrlich are said to have approved of this. Even if the critics knew that it occurred, they man at the Academy of Music for the song was, however, no indication of retice. He insisted that when he did this, But these instances of Homer's Nodding Booth played Macbeth, Cushman, the she was the first famed singer ever to the sound of the note expanded in his imagination. Like many of his curious whims, it was childish nonsense. It did no more good than pushing upon a bringing the art of the composer to music brick, and its only possible results could lovers. Yet the average student is likely have been calluses on the finger tips.

power to the plano keyboard have had are entitled to one or two little nods in the "Libelle" from Honolulu to Hong had never been to South Africa, Just to many protagonists. How the hand should every piece, After all, Homer, as an Kong. The good ship foundered and la make things more difficult for a saty. be held, how relaxation should be se- author, was possibly a composite small diva, at fifty-six, found herself ship- five-year-old woman, her tour included cured, and how the keys should be attacked, have been the casus belli of in- whom was capable of a cat nap in his a few kegs of Angelica wine between the involved a 500-mile jolt in coaches and numerable wars between various tech- time. We all are, now and then. nical camps ever since Czerny, Jaell. Deppe, Leschetizky, Philipp, Breithaupt, and Matthay gave us their prescriptions and enriched the understanding of the finesse of touch. Many who saw José Iturbi at the keyboard in the film, "As Thousands Cheer," in which his hands on the screen were magnified to the size of hams, were surprised to note that his hand position was not at all like that of exponents of the Leschetizky tradition, ican audience loved her dearly. Only rival or that which Matthay endorses, yet his singers were heard to criticize her. On smaller boat and were never heard of

developed very early in the student's you, for I barely remember hearing your suddenly Guam appeared to their hunstudy career, Training in surety should charming voice, either in Stockholm or gry eyes with all the suddenness of a start at the first lesson. In these days somewhere else nearly forty years ago." there has come into quite general use, methods of teaching in which teachers. fearing rigidity, have encouraged a kind such a memory, for we must both have the glorious spirit which made her one of ultralimp, "fluffy" style of playing been children then." which, if overdone, can result in an in-

office and through reactions with the law would have been seized by the minions by charging only a dollar for the first halls great artists display the reasures a vivid memory of the fact that the In 182, Anna sang in English for the scale which could never support an op- formed in intimate rooms, they never the scale which could never support an op- formed in intimate rooms, they never the scale which could never support an opplayer has a definite artistic design of the first time in Flotow's "Martha" and two era company unless every night were a theless perform great educational serviness and the sixthness takes it was relationed in intimate rooms, was a company unless every night were a theless perform great educations and musical painting the virtuoso takes it years later she was acclaimed in "Norma." complete sell-out. It was said of this ices to numberiess young musicians and upon himself to recreate in art; second. In between she appeared in the Golden ugly and not too successful entrepreneur: amateurs who, in turn, stimulated by the every note is struck definitely and accu
Cate City, giving the music-hungry

"His wit was not as sharp as his chin, shining example given by a master, can

make the struck definitely and accu
This wit was not as sharp as his chin, shining example given by a master, can

evolution of years of slow, thresome preserved the oraculty of the rate of the practice to secure this stability. After it ure, and when Sir Henry Bishop died in a humorous weekly periodical calle. practice to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability and secure this stability and secure this stability. After it ure, and when Sir Henry Black and Project to secure this stability and secure this stabilit has been secured, the artist can com- 1855, she married ner mappes. One day mence to shade, to tint, and to give all accustomed legality of his position, and Brougham and a companion were discounting to the control of the control o mence to shade, to tint, and to give all accustomed regard of the position of those delicate touches which are a free an acute case of dropsy, combined to ing at a café. William E. Burton, a fall the position of the positi those delicate touches which are a free an acute case of unique, constituting the perfect of the 

a colossal purview of the art, and has Peter, without even a union card. under the keyboard. In other words, some at forty-five! After trilling her way bowed and responded. "Then, thank God section of the Liszt Sixth Rhapsody, and "Macbeth" organized by Charlotte Cush- the lyricist of Home. Sweet Home. To did not mention it in print the next day. American Dramatic Fund, when Edwin threment, for in July of the same year do not refer to the great number of fine Lady Macbeth, Charles Fisher, the Mac-perform in the Mormon Tabernacle itself performers who play with accurate, sure- duff, and C. Kemble Mason, the Duncan. at Salt Lake City by express invitation footed, fleet, and satisfying technic in to excuse his needless technical blunders drama of her life could never be called Capetown, South Africa. How could she The various methods of administering by inferring that the Homers of music dull On February 18, 1866, she sailed on possibly turn down the engagement? She

#### Lo! Here the Gentle Lark!

(Continued from Page 507)

brilliant and lacy playing has won him Anna's last trip to the Pacific Coast, one again. Anna and others took the larger international admiration among pianists. of these remarked gushingly to the one and after sailing almost without aid The technic of making blunders is often prima donna: "I am delighted to meet except from the stars for thirteen days, "Yes, my dear," responded Mme. Bishop to Manila. Anna had lost her wardrobe, laughingly. "Isn't it delightful to possess her music, and all her jewelry but not

Anna and her harpist continued their of all time. secure, unsteady, stumbling performance, journeys around the world until she beInstead of collapsing from the exposure coming the purely technical virtuous making fine piano playing impossible. A came famous as the most widely traveled and taking to her bed, Anna Bishop took planism which prevailed throughout the technic, after all, is like the works of a vocalist of her generation. She even pen- a deep, operatic breath and went back first decades of the nineteenth centurfine watch: no matter if the case is of etrated to Kasan, the capital of Tartary, to work. She immediately gave a concert transplanted the sonata from the amaplatinum and gold, encrusted with dia- in 1841, where no other European artist in Manila, then went on to Hong Kong teur's music room and salon of art monds, rubles, and emeralds, if the works had ever before ventured. A brilliant lin- and Calcutta where she gave sixteen patronizing socialities, into the limelight are no good, the watch is no good. That guist, she sang the national airs of Tar- concerts, touring India before she re- of concert halls. To be sure, Clara is the reason why famous teachers have tary in the language of the people and turned to England and finally to Amer- Schumann, Anton Rubinstein, and Hans insisted upon long, patient drilling in immediately won their hearts. In 1843, ica "for a rest." technic-making exercises, scales, and ar- she spent twenty-seven months at the peggios, so that the human mind, mus- San Carlo Opera in Naples, where she although her beauty remained, her voice panying the famous Alice Barbl, offering cles, and nervous system become so re- appeared 327 times with her lover confailed her. No doubt she had strained his songs, in the presence of an audience sponsive and dependable that the player, ducting. At that period her repertoire her vocal cords with a volume of sound running into four figures. However, the when performing, may give his entire included twenty-four different operas, which they were never meant to prothought to artistic interpretation. A good Anna sang in Mexico, Havana, Australia, duce, and after constant overexertion, instein, Billow, and Tausig, brought technic makes the difference between Brazil, and eventually Hong Kong, Calthey refused to function. Poor Palmo, about by their reform and extraordinary finished workmanship and amateur medicutta, and Ceylon. There was only one manager of the Opera House in New enrichment of the concert planship country where music was sung that Anna York, had the misfortune to sign Anna repertory, are of utmost historic and We have been reviewing, in our mem-never visited—the land of her forefa-up after her voice had started to de-artistic importance. ories and through records, hundreds of thers, France. Had she gone there, Bochsa teriorate. He hastened his bankruptcy

Therefore, when in our big concert.

namic values. These objectives are the evolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the beauty of her face and figevolution of years of slow, tiresome preserved the heat of the face and figevolution of years of starting from Australia, his south to more celestial regions where his gifted their table. The friend asked Burton is n insisting upon stability first. to more classical regions which makes the ever read the new comic week Rubinstein, in his advanced years, had harp playing probably got him past St. he ever read the new comic week and the comic week the comic we were the comic week the comic

#### A Tragic Experience

Many tours followed for Anna, and the Two years later Mme. Bishop went to ship's company and death by thirst. The Cape carts over newly made dirt roads men dug for water without avail and and unbridged rivers If it's true that strict rationing began on the fifth day. her nature mellowed in old age, such a After a three-hour struggle, a 200-gallon jolt was liable to transform her milk of keg which remained on shipboard was human kindness acto butter. In 1881 beached intact, but it was obvious that Anna gave still another concert at Steinthe company, dividing the water and the way Hall, and in 1883 (at the age of provisions, had to set sail for the La- seventy-three), appeared for the last drone Islands, some 1,400 miles distant, time at a Gilmore band concert. She died or die miserably when the contents of of apoplexy in March, 1884, in New York, the keg gave out

The captain and eight men took the spent. mirage. They disembarked and went on of the most admirable musical troupers

From then on her sorrow was that, and one cannot imagine Brahms accom-

namic values. These objectives are the Even in later years she miraculously der the managerial direction of John force and fig. "Never except when I'm drunk," was the

> of Brigham Young, who might have been looking for yet another wife.

where her declining years had been

#### Selecting Music to Fit the Hall

(Continued from Page 500)

von Bülow did not play before throngs.

balcony and fifty cents for the second, a of music conceived and created to be perrately in its proper metrical and rhythmi—miners their initial taste of opera in cossol blace and with the appropriate dutime.

Was not as snarp as his chin, shining example given by a massesol blace and with the appropriate dutime.

The was not as snarp as his chin, shining example given by a massesol his career was not so long as his nose."

and will keep burning the flame of art Palmo's Opera House next came un- in their homes.

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#### Voice Questions

## Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Pupil Who Thinks She Can Sing Without Hard Work

Q. What can I do to a voice pupil who be-Q. What can I do to a voice pupil toho becomes discouraged and pays no attention to
proper breathing and so on? Her usual reply | s. a bad habit to get into. Breathing should to any correction is: "Kate Smith sings, and never had a lesson." Is that statement true? Any help you can give me will be appreciated.

—N. H. INQUIREN.

is, of course, quite incorrect. The stomach has

A. Miss Kate Smith has a fine, natural voice, nothing to do wit digestive system. an artistic temperament, and a magnetic personality. What might be perfectly correct for her, would not do at all for a woman devoid

#### Breathing and Breathing Exercises

Q. My daughter has started toole leasons and a monorfied about the way he's beling traught to breathe. Her teacher says she must be a formed to make the started tools the way he's beling traught to breathe. Her teacher says she must be a formed to breather. I call the started to breather deeply and hold the tome casier to breathe deeply and hold the tome caser to breather the caser to breather the tome caser to breather the caser to be caser to breather the caser to breather the caser to breather the caser O. My daughter has started voice lessons

hiss and draw the stomach in. Please may I have your opinion?—Mrs. R. V. U. Avoir description of the acts of inspiration and expiration. The securation of the acts of inspiration and expiration is neither accurate nor
ciscinific, say to use me to have the germ of
the idea in your mind. Perhaps you breatle
correctly, but describe the control of th

walk three or four miles every day. To walk fifteen or twenty one day and then sit on an office chair the rest of the week is neither

be noiseless.
4. You speak of drawing your stomach in

nothing to do with breathing; it is part of the

Is an Hour Lesson Too Long for a Girl of

examination by a good throat doctor would

of the creek, and have used searched and the control of three states of the control of the contr

of the chest, and nave list matter trainers.

Q. I control any more any unfrost, and my proming as a result the outer abdominal walls expand in front. There is not a forceful and the person stifling next and the person

# Alfred Wallenstein

\* \* \* \* \* \*

says:

"I do not recall having read a book as comprehensive and all embracing somethy, what mast all fee a woman devoid of the exceptional gifts. Your pull is acting very foolishly. If she whiches to succeed should follow your advice carefully and effect the most talented pupils are the most difficult your first the most talented pupils are the most difficult your first the most talented pupils are the most difficult to control.

It wouldn't controll to the controlled to the contro as this work. It lessons if I am ill, making two hour-lessons in one week. My mother is very much against this.

it will enrich the My teacher says it will not hurt me.—D. K. H.



Ahraham Veinus

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#### The Organist as a Teacher

(Continued from Page 509)

We must take advantage of repeated notes in a tune to emphasize the rhythm. For example, in the hymn Now Thank We All Our God, to tie the repeated notes the acoustics of the building, but we must practical advice. avoid anything approaching the staceato

of branch on which to grow a short tone, and so on.

Modulation is another art which the deserves. of the planoforte. In this day, when uni- organ teacher can help cultivate. The or singing of the hymns is finding its church regard transfer stands this to the past few years a number of common all these things and impress his students rightful place, free accompaniment to mean the shortest way from one key to one or more verses of a hymn will prove another, usually through not more than most effective if the instrument is of a three or four chords. One of my teachers attention of organ teachers. The mansize to warrant it. Pew organists can do used to say, "When you modulate draw agement of the organ and choice of stops able to guide and direct his students so this sort of thing extempore, but with a the fingers closer together from the were consistently unsatisfactory. Tonal that they may in turn fulfill their duties little work and study most of us can position in which they were." This changes were generally too abrupt, and as organists in a manner entirely worth write out a free accompaniment that is good advice and will save many a movement from one manual to another of their high calling. will be in good taste and not too extreme. poor modulation. Keeping in mind the was a frequent source of trouble. Un-For those who feel they cannot do this seven notes of the scale-tonic, super- steadiness of pulse and uncertain finger there are a few collections published tonic, mediant, subdominant, dominant, technic were other weak points. Sightthat will prove useful. Two books of submediant and leading tone—we find reading was nearly always an outstand-

by Alan Gray, and smaller collections by the subdominant—from C to A the medi-realization of the key, not keeping a

descants arranged by Shaw, a collection that to go from C to G the tonic becomes ing weakness due in most part to non-

by Alan Gray, and smaller collections by the subdominant—from C to E steady grip of the rthythm, and not look, and becomes the dominant—from C to E steady grip of the rthythm, and not look. Pry and whitehead are excellent for this ant becomes the dominant becomes the tonic—from ing ahead. Candidates imagine difficulties paniments also as being useful as a sort C to F the mediant becomes the leading where no difficulties exist, more often than not on account of lack of confidence of branch on which to grow a short tone, and so on.
interlude, the sort of interlude that ocEven this sort of simple modulation Transposition suffered because the players curs in any service and which is usually needs practice and a most helpful little lost their sense of tonality, a fault that can's many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and which is usually meds practice and a many service and meaningless chords that are only irri- of Modulation," one of the best books of tice. In simple extemporizing tests very tating. Far better to use part of the hymn its kind for the organ student. We sugor anthem just sung with some replace- gest that organists write out the modu- acter of the theme and many failed to would show poor musicianship. The lift ment of chords and harmony. Here the lations from all keys to the key of G; if convey its mood in their improvisation between repeated chords will depend on teacher can give wise hints and very would begin to receive the treatment it is an indication of the musical individual ality of the player.

with patience and enthusiasm will be

#### The Bell Lyre in the Junior High School Class Room

by Virginia Morrison

TT HAS long been the problem of the music teacher to encourage and inspire the students of the junior high school age to love music and to bridge the gap from the elementary grades to the senior high music activities.

This trying period, when voices change and ranges vary from week to week can kill the desire to sing. The learning of key signatures and theory is purely a memory drill to be dreaded but executed for the short period of county examina-

Our school solved the problem by the use of the instrument, the bell lyre. Being one of the schools fortunate enough to have a band, we have four bell lyres available. One however, is sufficient; although two can be used to advantage in many situations. A student readily understands the meaning of "question" and "answer" phrases if he is one of two students playing the bells in that manner. One plays the "question" and the other the "answer." The musical terms for the phrases "antecedent and consequent" are thus easily remembered. Repetition of phrases is thus readily understood, Curiosity about musical composition is aroused. Melodies and counter melodies are not only learned but also created, which leads to the knowledge of intervals, harmony, and elementary counterpoint. Thus, part-singing is aided by the

use of the bell lyre. To introduce the bell lyre in the classroom program, the old familiar nursery rhymes and folksongs are used. Everyone, no matter what age, enjoys the old tunes again. These melodies have a store of information, namely scales, triad formations, and so on. One of the favorites is the popular London Chimes.

The class transposed this into all the keys. After knowing the syllable names of the song, it was very easy for the (Continued on Page 552)

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#### ABGAN AND CHOIR QUESTIONS

## Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-tified. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

church!—R. M.

A. The wearing of the choir robes depends charged on the decision of the church authorized though we feel that the robes, being a though we feel that the robes, being not of the church vestiments, should not be used for secular affairs even though religious smaller is used. Perhaps a sea though well done to the church would not be used from the money for paid to the church would not be used from the money for paid (we believe radiating, but not conceve).

On the commend that you jay the bass part in the case of an octave lower to suggest the pedals, in omitting the use of the latter. You detail to meeting any suggestions as to alterations or additions. Would you advise accioning the greating and transfer the hands to the Great force in the control of the c print flow about this be done in this organ; any. Thus is for an emergency, of course, as a support of the course of the course

A. The enclosing of the Great organ is a matter of selection on the part of the author of the specification, and on the church authormaking of selection of the chief authors and the chief authors are the chief authors are the chief authors are chief and the chief are chief are chief and the chief are chief are chief are chief and the chief are chief are chief and the chief are chief are chief and the chief are chief are chief are chief and the chief are chief are chief and the chief are chief are

Organ chimes may be amplified outside the building, and we suggest that you ascertain the cost from some firm engaged in that business. We see no reason why the Tremulant cannot be made to work independently of the Vox Humana stop. We have never seen a Master Pedal device that included the Crescendo Pedal, redai device that included the Crescence reduit, though we see no reason why it cannot be made that way, if desired—although we do not advise it. We do not know of the "Flut Militaire" and we do not find it listed in "Organ Stops" by Audsley, nor in Wedge-wood's "Dictionary of Organ Stops." It is probably an installation given that name by an individual builder. The specification appears to be fairly complete, but ensemble combinations would have to be selected and some of the solo stops omitted therefrom.

We make some suggestions of changes in the specification. In the Great organ we suggest a Harmonic Flute 8'. In the proposed Swell organ we find a This Clausa, which is an unusual stop in present-day Church organ specifications, and we suggest that if included, it be omitted from ensemble effects. In the Swell organ we suggest that if included it be omitted from ensemble effects. In the Swell organ we suggest a large check a tree and a organ we suggest a Vox Celeste stop and a Viole Celeste if possible. The latter stop would have to be of two ranks unless an equivalent 8' stop is included with it. The Choir organ includes a Viol d'Orchestre and a Voix Celeste includes a Viol d'Orchestre and a Voix Celeste. If the Viol d'Orchestre is included, the Voix Celeste should be a Viole Celeste if built on the Viol d'Orchestre. In the Pedal organ we suggest a soft 32' stop in addition to the Open wood 32'. You state there will be a little unification. unification, but we are wondering if quite an amount of unification is not included in the

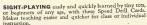
Q. Would it be possible for you to send the information you sent J. C. in an edition of The Etude, regarding a pedal-board attach-

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#### A Philosophy of Musicianshin

(Continued from Page 497)

different. It is the speech of the soul. flections and emphases have come to light I can say truly that when I play, I know that have shown me something I didn't nothing about the fingering I use or the realize before. positions in which I play. I seek only to "To my mind, it all comes back to the positions in which I play. I seek only to the give back, from my heart, the thing that conviction that musicianship is the most the mucic has stimulated in my heart, direct expression of personality. Thus Once, after a concert, I was greatly star- one way of perfecting musicianship is to Once, arter a contern, I was greatly start the way or perfect in the content in t and said, 'Ch. Mr. Kreisler, do tell me nesses; to live the sort of life one can and said, 'Ch, Mr. Kresser, up ten me diseas, to are sold on the one can what you were thinking of when you admire. The 'artist's life,' in its best maniplayed that Beethoven!' Naturally, I was festation, is anything but a round of fun played that Betallovali Re-many, I was parties, and gaiety! It is a constant probof Beethoven. And to lose myself so coming of values, a constant desire to be the pletely in the music I am playing as to person one wants to be. Certainly no me forget, for the moment, which vibrations ever reaches his ideal, but the act of are the murical ones and which are part striving does something to the spirit that of my own being, means that I am play- can never be lost. ing my hest

"The true artist is, in Henley's words "Naturally, musicianship means con- "The capta'n of his soul." And when those stant alertness, constant learning. And sheerly human qualities shine forth from there is no one from whom one cannot his playing, he convinces others. Tone, learn. More than once, I have stood near technic, fleetness, are never goals in a poor street fiddler and have learned themselves. They are simply the mears comething from him. Certainly, his tonal by which the artist makes manifest those and technical equipment were not of the thoughts, feelings, and aspirations for purest-and yet, in a human way, in- which he can never flud words,"

#### Class Teaching of the Violin

(Continued from Page 513)

the same time. Ear-training, theory, and using the open strings, but this should

#### Note Reading Later

cimple, already-known elements. For the tual experience, came purpose, scale playing was used Careful attention should be given at from the start. Beginning with five tones all times to a relaxed bow arm, a sensible of the major sca'e, the children learned division of the bow, and the correct rethe difference between the major and laxed position of the left hand. To attain

First they sang and understood the ma- be plenty of room between the players so terial, then played it pizzicato, finally that any one may be visited at any time. with the bow. As to the actual playing open string were taught first, then the help noticing that, while the first proones beginning with the first finger, giving the easiest finger pattern (haf step about three centuries, the second is quite between third and fourth finger). As the new. Thanks to the representatives of next project, C major and the upper new. Thanks to the representation, and the early Italian, German, French, and the early Italian, German, French, and octave of G major scales were used, be-climits on the third fineer and more Belgian schools, and lately to the work cinning on the third finger, and more clifficult on account of the major third of Sevčik, Auer, Thomson, Hubay, Carl cristing between the second and fourth fingers. Scales beginning with the second ing tone, technical skill, and artistic finger are the most difficult on account performance are quite well emplored. of the augmented fourth between the Individual teaching however, has been first and fourth fingers and the increased practically the only way to deliver these

fied by neglecting the fourth finger and the application of these is different.

cometimes eurhythmic games were ap- not be done, as it always results in the plied at class lessons. Children like va- weakening of that finger and in a poor riety, and an unforced discipline can be hand position. The arguments against maintained by preventing monotony and taking first, scales other than C major

are weak. It is very easy to demonstrate even to children that there is only one kind of major scale with a number of Beginners play better if their eyes are transpositions, and, if children learn to hept on their violins and bows. Hence, think in intervals, they are ready to play ct the first stage of study, all material any scale whether it has one sharp or was told or played to pupils to avoid six. Thus, playing scales becomes very note-reading. After the notes were simple, and a memorization of the sigtaught, playing from printed music was natures and notes of a key is a gradual capplied little by little, beginning with the and continuous procedure based on ac-

this the instructor should go from one The procedure was again gradual: pupil to another constantly. There should

of major scales, those beginning with the individual and class teaching, one cannot Flesch, and others, the means of acquirstring crossing; these scales came last ideas to students. When one is teaching Of course, scale playing can be simpli-strumental playing may be the same, but



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#### VIOLIN QUESTIONS

## Answered by HAROLD BERKLEY

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#### An Unknown Maker

J. A. G. Saskatchewan, Canada,-I have not been able to find any trace of a violin maker by the name of Nurnberger who worked in Bohemia. There were several makers by that name who worked in Markneukirchen, Germany, however, and two of them were named Karl. They made strong healthy violins of a rather superior commercial quality which today are worth about one hundred or one hundred and fifty dollars. The family is better known D. C.. Alberta, Cana

#### Not a Violin Problem

N. F., New York,-Your question is rather outside my territ 7, and calls for the advice of an otologist ratuur than that of a violinist. But I must assure you that you have my sincere sympathy—to have a buzzing in your ear when-ever you play must be a severe nervous strain. over you play must be a sewere nervous strains. Since you exprise the buzzing his condensation may be that you have become hypersensure strive to the more rapid vibrations. O'l it may be that you are under a finished because the properties of the

the that you are under a here with the control the control to the praisal.

It can be marking are only approximate: no two The service the same tempo, and the same player would probably very dry. This is especially remained to the present time to play the Finels of at the present time to play the Finels of at the present time to play the Finels of at the present time to what the present time to play the musical contained to the present time to play the musical contained to the present time to play the musical contained to the present time to play the musical contained to the present time to play the musical contained to the movement is enhanced thereby is essential thing is that you take the same open to question.

#### A Violin by Koch

A Wieldn by Koch
Miss J. B., Havana. Cuba.—1. There were
a number of violin makers by the number
Koch working in do not give a first name of
of state. I cannot tell which of them was responsible for the violin in Koch is Helarida
Cheiroph. 170–1816, who worked in Berlin.
He made gilizer as well as for histurentsconsidered in the first state of the state of
the made gilizer as well as oth instruments.

The made gilizer as well as oth instrumentsconsidered in the first state of the first violin
nowadays is between one hundred and onhundred and trity violine.

2. I do not know that Ysaye had any special 2. I do not know that Yanye had any special proprami for the last three movements of the Franck "Sonata." His conception that the present of the first movement propriet of the first movement of the first however the propriet of the Arter all, the music of the "Sonata" is so expressive and so deeply fet that one does not need to search for a program in it, or to consider it as an interpretation of something clae.

are worth about one hundred or one hundred and first of the problems of the pr

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fifty and four hundred dollars. But the date
on the label is wrong. Otto Bausch, 1861-1874,
worked in Lelping. Germany, and was a stra
thorough craftsman. He followed the control
model, and his model, and he will be compared to redbrown variable the property of the control
you made a mistake in transcribing the date.

Mrs. C. H., Iouca—For removing rosin that has collected underneath the strings and bridge, a good violin cleaner is necessary. Al-

essential thing is that you take the same smount of bow for each note of the triplet.

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	3179 (	Butterfly, The. Op. 81, No. 8), F-2, Beethoven
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	3336	Fuer Elise, Am-2Beetiloven
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П		
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#### Music in War Torn Normandy

(Continued from Page 499)

once so tranquil and idvilic. Caen is in flames. How much of its irreplaceable treasures will survive? In these poignant and tragic moments, the thoughts of l'ormandy's sons converge toward the homeland, toward their relatives and friends, toward the schoolhouses where they studied and the humble little shrines where they prayed, Will a miracle of divine mercy protect them?

Still, above all present sadness and sorrow, there shines an enlightening perception: Normandy may go through more dark days, and such may be the price of freedom. But sooner or later peace will dawn again in the hearts of men. The orchards spreading among rolling hills, the shady lanes winding among the pastures, the hedges fragrant with the perfume of hawthorn will once more be mantled in the white canopy of apple blossoms, The Sainte of Lisieux will more than ever dispense her Shower of Roses. And Normandy will be reborn, because like Rome, Normandy is eternal.

#### From Athens to Hollywood

(Continued from Page 508)

for it a few bars later by his lovely treatment of the word "arise." But Schubert made no such error in his dramatic Erl-King. In this, the voice not only gives proper emphasis to words and syllables, but also reveals character. There are four persons, each having his own kind of appropriate declamation: the narrator, the father, the child, and the Erl-King. In this song, also, we have the proper division of labor between semi-recitative and constantly changing mood, the plano furnishes rhapsodic fer-

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use of short, unaccented syllables. The use of modern harmony and the and so on. A robust, cheerful, lively Beemodern orchestra, of course, give greatly thoven is pictured in place of a thunderincreased scope for pictorial, emotional, and-lightning demigod. His love for lyric and descriptive effects in support of a poetry, for walking outdoors, his caredeclamatory style of singing. This has, ful methods of work, his musical friends, in fact, become a highly specialized art. rivals, pupils, and teachers—some great In Hollywood and the broadcasting cen- names then, but almost all forgotten now ters, this is the day of the arranger. -are typical Thayer touches. Many of these arrangers, including perhaps the first of them—Ferde Grofé—are matters, the biography observes only disalso composers of distinction. Many creetly Beethoven's somewhat hectic love

Anyhow, the rhapsodic element has returned to music, and in purple and gold. It has come up from the bottom as well as down from the top. It is a far cry from Gershwin's early "keyboard" jazz to his Rhapsody in Blue. On the other hand, Percy Grainger and others have not been backward in introducing saxophones and other "jive" instruments into the sacred precincts of the symphony orchestra.

If some of the music emanating from Hollywood and the loudspeaker is pretty awful, the general public is at least getting larger concepts of the varied power of musical expression. And besides, popular music always has been pretty awful. Many people yearn for the "lovely old folksongs" of the past, forgetting that we have kept only the fcw worth keeping, out of a mass of vulgar rubbish

#### The Basic Beethoven

(Continued from Page 436)

Thayer's is an honest Beethoven. "For the first time," said Grove, who ought to have known, "Beethoven's life was placed on a solid basis of fact." Chapters Sixteen and Seventeen, of the English edition, are detailed but amazingly frank portraits of a difficult subject. The extraordinary sensibility and independence of Beethoven emerge plausibly. In delineating his character, Thayer set a high standard for impartiality as well as principle, in contrast to the "ludicrous" notions of Beethoven then abroad. He describes the unfortunate boyhood, the drunken father, the unsmiling mother, the early necessity of making a living, 'The erratic quality in the composer's life is analyzed convincingly from the basis of his hard youthful experiences and irregular discipline.

Thayer isn't inclined to make bohemian excuses for Beethoven, A New England note is manifest: "It was the great misfortune of Beethoven's youth-his imvoice and accompaniment. While the pulses by nature being exceedingly quick singor declaims the story in appropriate and violent-that he did not grow up under the influence of a wise and strict parental control. . . . It was another misfortune that, in those years when the strict regulation of a school would have independent "theme" giving unity to the compensated in some measure for the whole: a little running figure in the bass unwise, unsteady, often harsh, discipline which suggests the rumbling of the storm of his father, he was thrown into close connection with actors and actresses, who, in those days, were not very distinguished for the propriety of their manners or morals."

The book has charm when Thayer quarter-notes, giving scope for the proper ging goosequills, complaining of servants, making dinner appointments in taverns,

While strictly encyclopedic in these others have little gift for creative work affairs. Thayer's habitual moral idealism but can do wonders in giving orchestral guided his handling of the unaddressed splendor to the works of the more imag- "Immortal Beloved" letter found in the inative but less specialized composers. composer's secret bureau drawer after his

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death. It was a great object of contro- (sixty-one this month!) and weary of time to time he issued pronouncements versy then as now as to who the "Im- research," he wrote Edward Speyer. The on Beethoven questions, Some of these mortal Beloved was. Thayer believed she Trieste consulship was a burden to him; appeared in the Tribune and reflected was the Countess Theresa von Bruns- he didn't mind welcoming American war- the growing recognition of Beethoven. wick but beyond stating his evidence he ships and helping stranded American In 1888 his association with Henry my wonderful knowledge, as is his cus-

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neck, in an excellent example of Bee- years of labor," he wrote Grove, sadly. together as the fourth and fifth volumes thoven's criticism, "The Riddle of the Immortal Beloved," has corrected both in condition for a fourth volume, Thayer German edition. Thayer never saw the theories and made a convincing case for produced assorted literary works. From completed series; he died in 1897. Amalie Sebald, one of Beethoven's numerous admirers. Where Wegeler declares that Beethoven was always in love and made many conquests which would have been difficult for an Adonis, Thayer coolly remarks that Wegeler had opportunities to make observations. "Let such matters be forgotten," he adds. He dwells instead on the lofty moral principles,

Tenger is considered a forgery.)

Beethoven nossessed Thayer, especially the English and Sea [by Converse, 1857], which she un-Lilluokalani unintentionally must have French, Apart from squabbles over his doubtedly heard aboard some visiting used themes adopted into the Hawaiian dates, the "Immortal Beloved," and sunvessel, was put into finished form by music idiom. (4) Henri Berger arranged, dry matters, there was a feeling that Capt. Henri Berger, famous leader . . ." the record was painfully laborious. Like It could have been mentioned that this original song for its public performance Jahn, who was supposed to have taken same tune also resembled Doane's hymn, and, possibly, for its first publication. the name of every waiter who ever offered Pass Me Not, O Gentle Saviour, first pub- (5) While it may not be strictly Hawaiian Mocart a cup of coffee, Thayer spoiled lished in 1870. And Berger does mention in musical themes, it does reflect the his first chapters on Bonn by listing alin his Journal for December 10, 1884, Hawaiian spirit and choice of melodic most every actor or actress engaged at "Making arrangements for Mrs. Dominis" the theater-"not," it was complained, Aloha Oe. Alright. Copyright." "because it is known that Beethoven was in the habit of visiting it, but only 14, 1834) for the song, recorded by the When used for parting, the word "Oe" because there is not proof to the con- Library of Congress, is made out to a is added. Also, Liliuokalani wrote: "I trary." This defect persists all through Matthias Gray, a pioneer San Francisco have had more calls for my music than the work, but, after all, it was a scholmusic publisher through the years 1859- I could possibly supply. An edition of arly one and Thayer was writing a schol
1889, and whose catalog was taken over Aloha Oe, published simply for gifts to ar's Beethoven. He was doing with the by the Oliver Ditson Company. author of the "Fifth Symphony" what Delters was to do with Brahms. What widely sung songs. Lack of space proproduct the works of his contemporaries. mass of assertions as to its origin, that friends or anyone else who admired it.

His effort, however, had exhausted him: there is justification in drawing five con-"I must confess that I am growing old clusions concerning Aloha Oe:

SEPTEMBER, 1944

To relieve his feelings and put himself and then went on to prepare a second

permitted no reflections. "It is not im- seamen, but disliked the regular burdens Krehbiel began. Krehbiel, who became portant in the history of Beethoven to that kept him away from Beethoven. Be- music critic of the New York Times, took know all the frailties of people whom he sides, \$2000 per annum plus "honest it upon himself to pry a fourth Beethoven knew, I know certain things which Nohl emoluments" hadn't left much for per- volume from the aging Thayer, Grove does not. I shall not parade them to prove sonal comforts after paying expenses. helped by trying to persuade Thayer that A head ailment dating from the Trib- he should hire a secretary at the pubtom." Nohl was another Beethoven stu- une's night office became constantly lisher's expense. Thayer did go so far dent who, with many people, favored more disturbing. After three year's sepa- as to employ a "typewriting woman" for Julietta Guicciardi, Countess Gallenberg. ration from the biography, he resigned. a few days, but the experiment wasn't (Thayer's endorsement of Guicciardi as Later he was reattached as an inspector very successful. He was too worn out to the lady in question in a book by Marim of old rags exported to the United States. make any progress and finally admitted "I have no expectation of ever receiving he would never finish Beethoven. He gave The American musicologist, Oscar Son- any pecuniary recompense for my forty the materials to Deiters, who put them

reates resistance on the "downward" ssistance on the "upward" movement of rs. The effect of this is noticed immedi-greater speed and brilliancy being at-d. Our new booklet of testimonials is ready and will be sent upon request, r today! Supply is limited. Price \$10.00

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#### "Aloha De" and its Royal Composer

(Continued from Page 501)

crushed the girl to him in 'one fond em- words and music in its original form. brace,' and the incident so impressed (2) The story of the song's conception similar to South Natick's best, which Liliuokalani that she gave vent to her could well be that given by Griffis (as feelings in song. The tune [the verse], cited by Miss Armitage's article), and The reviewers were not all kind to similar to the old song, Lone Rock by the the date could be either 1878 or 1881. (3)

The earliest copyright date (November

These above are but a few of the facts

by his sweetheart. The lover, of course, (1) Liliuokalani did compose both the and arranged only, the music from the

It might be added that "Aloha" is a greeting, meaning literally "Love to You." my friends, is nearly exhausted. No copies have ever been offered for sale; but in Jahn had done to Mozart, Chrysander that for years have obscured and dis- response to the general wish, . . . any was doing to Handel, Spitta to Bach, and puted the origin of one of the most stranger desiring to possess . . . Hawaiian made Thayer different was his New Enghibits marshaling other available data, Thus Liliuokalani followed the old tradiland accuracy and moral conviction, but it is believed, after carefully consultwhich enabled him to outclass in finished ing many references and considering a her song for the edification of her

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#### "It Came in a Dream"

(Continued from Page 515)

Rheingold." During a trip to Italy he somnambulism, may also play its role. was seriously ill. He lay one day tired In a dream the chemical theory of the noon flung himself down on a hard couch He was wakened by the voice of the conment in sleep.

kind of cataleptic state, and suddenly to solve again and again without success felt, he says, "as though I were sinking Even if a dream experience has been which for a long time I must have car- he had seen in his dream. ried about within me, yet had never been Then he immediately fell asleep again. able to fix definitely, had at last come to The next morning, he could not decipher being in me: and I quickly understood what he had written-it was scrawled the very essence of my own nature: the too illegibly-but neither could he rcstream of life was not to flow to me from member the contents of his dream. without, but from within."

fully to find the starting point to the been something important that he had "Ring." This adventure in Spezia oc- lost. The following night he awoke again curred in September, 1853, and at least at three o'clock, and then he recalled Philadelphia Conservatory for the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the control of the property of the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the property of the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the property of the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the property of the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the property of the preceding live years wagner had cone an immense amount of thinking hours before. It was the solution to the property of the preceding live years was the property of the property and sketching for the music of the problem concerning the mechanism of "Ring." Now, suddenly a dream brought the transmission of the nerve impulse. along in a flash the needed crystallization. The drowsy state, halfway between sleep and full consciousness, is especially fertile in artistic creations.

Courses leading to Degrees tain Egyptian hieroglyphs. He could not the future which we should like to see. find the solution and went to bed wearly Accordingly, if a dream is able to wandered like a somnambulist with waking consciousness of the working closed eyes through the dark room to the composer. table where he wrote down the newly This exact differentiation is no easy discovered solution. Still sleeping, he re- task, but it is necessary. Like other

> always amazed to find the solution to the Sachs of "a dream he had of rare how he had succeeded, in spite of the experience of the artistic mind: darlness, in writing down the whole lines "My friend, just that is poet's work;

> In this case we have a remarkable connection between a dream and a kind of somnambulism by which the creative All poems that the world has known work was promoted. This incident is re- Are nought but truths our dreams have markable because the same procedure re-

A condition of dreaming led Richard peated itself for several nights. The Wagner to that astounding formation of somnambulism shows that not alone the the E-flat major chord which represents effect of the dream was responsible for the running and rushing of the floods of this peculiar incident. The nervous comthe river Rhine in the Prelude to "Das dition of the mind which provoked the

and nervous in his hotel room at Spezia; benzol ring was formed in the mind of he could not sleep at night for noise the chemist Friedrich Kekulé von Stradwithout and fever within. The next day onitz (1829-1896). He lived in London he took a long walk, and in the after- at that time and fell asleep on the bus. in his room, intending to seek refresh- ductor calling out the station, and immediately he wrote down the dream He sank into a dream condition, a solution of a problem which he had tried

in a mighty flood of water. The rush and lost, it may be regained with luck. The roar soon took musical shape within my Nobel prize winner Otto Loewi (Nobel brain as the chord of E-flat major surged prize in medicine for 1936 for his reincessantly in broken chords: these de- search on transmission of nerve imclared themselves as melodic figurations pulses) found the solution to his probof increasing motion, yet the pure triad lem in a dream. He was reading a novel, of E-flat major never changed, but fell asleep and at three o'clock in the seemed by its steady persistence to im- morning brusquely roused bimself. He part infinite significance to the element had a solution to the questions with in which I was sinking. I awoke from which he was dealing, a solution which my half-sleep in terror, feeling as though he had dreamed. He turned on the light the waves were now rushing high above while still half asleep, grabbed a piece my head. At once I recognized that the of paper which he found on his night orchestral Prelude to 'Das Rheingold' table, and wrote down the formulas that

Through the whole day he had an inner-For years Wagner had tried unsuccess- disquieting feeling that it must have

#### Dream Mystery and Artist's Work

The scientific dream interpretation as Dreams help not only the artistic mind that the popular belief is correct to a but also the logical mind of the scholar, certain degree. However, the future The Egyptologist, Brugsch-Pascha which the dream reveals to us is not the worked hard and long to decipher cer-future which actually will happen-it is

after having put out the light in despair. influence the condition of the creative He dreamed that he continued the in- mind and, moreover, a musical or other complete research. Confused and clear artistic work, not only the revelation of thoughts were all mixed up. Suddenly the dream itself is important, but also it all appeared to him. He left his bed, the critical ability and evaluation of the

turned to his bed and remained asleep, musicians who found a valuable inspira-This procedure repeated itself for fully aware of this fact. In the "Meisterseveral nights. In the morning he was singer" Walther von Stolzing tells Hans problem on his deck, and it puzzled him beauty." Hans Sachs teaches him a true

> To find in dreams what meanings lurk. Believe! Our deepest wisdom here

#### The Great Advantage of Music Study for Children

(Continued from Page 516)

happen in the first few lessons, Mother happen in the first two had have had hurries to tell him the name of the as pupils, children who were hampered note. Then Junior has a perfect lesson by poor coordination. Sometimes their and the teacher is delighted. Sometimes this can go on for months without the teacher realizing that the mother is becoming a crutch and that the pupil is not making any effort to remember what instead. A great deal of patience is is being very carefully explained to him needed in such a case, and progress is in the lesson because, after all, Mama naturally going to be very slow. Surknows and will show him when he is prisingly enough, the patience must be practicing. Suddenly everything comes to on the part of the teacher and parents, a standstill, with the teacher puzzled at the sudden lack of understanding on the ly and be delighted when he finds his part of the pupil, and the child thoroughly at sca.

Another evil is the habit some parents have of discussing all problems with the teacher in the presence of the child. After the lesson-which in this case has not been very good-Mother will come in and say in decided tones, "I told Mary she wouldn't have a good lesson because I couldn't get her to practice." At which the teacher sends up a silent to the conflict which is world wide, we prayer for strength, and enters the fray will more and more turn to each other by asking just what was the trouble, as for fellowship and recreation as we have Mary seems very much interested and is not done in a decade. Then music will making nice progress. It turns out that come into its own, for it is the universal Mary was naughty early in the week and, language which every human being as punishment, has had to double her understands. practice!

A different method used by parents is that of depriving the child of his pleasures if he won't go to the piano willingly. Why should he wish to play when it is made hateful to him? In the first place, this question never should arise. We have seen too many wise parents successfully incorporate practice into the lives of their children to think that it cannot

#### The Teacher an Influence

The private teacher has a much greater chance of becoming an influence in the life of a child than has the school teacher. He can become not only an instructor but a close friend. There is nothing more interesting for the teacher than to watch a child grow and progress, and to know that he is having some small part in this development.

The teacher also must be genuinely interested in the pupil, regardless of his talent or lack of it. No matter how many pupils he may teach, as he goes to each in turn, that one for the moment is his only pupil-his sole concern; and the child must be made to feel that he has his teacher's undivided attention. This is, at times, hard work for the teacher. He may have just taught a pupil who is presenting a particularly difficult problem; or his next pupil may be one for whom he needs all his tact and foresightedness. Nevertheless, these things must be thrown off, and the pupil of the moment made to feel that he and his problems are all-important.

Competition is one thing that will almost always make a child work. It should not become out-and-out rivalry, but can be better used as an incentive to keep up with his fellow pupils. This can be promoted by having the children play duets together. They will love this and it will make their own practicing a less lonely

SEPTEMBER, 1944

affair, because they know that by working and progressing they will be able to play more interesting music together, and that they thoroughly enjoy. So many familiar compositions are arranged as duets in much easier form than the solos, that a less able player can perform them in this style with a great deal more satisfaction than otherwise.

Study of the piano is also very good from the mechanical angle. We have had hands are awkward and they have difficulty in making them respond. For instance, such a child will want to use his second finger, but the third comes down for the child generally will work willinghands beginning to be more easily controlled.

One of the greatest thrills to a teacher of music is to be able to look back and see the many homes into which she has introduced music, and to know the pleasure it is bringing. In this day of trouble in the world, it is definitely important. As we find our lives being changed by forces of circumstance, due

#### Diction

(Continued from Page 510)

Eincla N Prolong the N Cross down from Spoon, cover of the North Spoon from S

ole-lovied.

Exercise 2: lace (8-2), lack (8-4), held boud, blin, lair, largh, late, last, lave, land, largh, late, l

THE HOMELAND
Limpid lakes of luscious blue
Lio beneath the low-flung hills
Laughing sunlight floods the valey
Gliding all the daffodils.
Litting ripples lave the
Where the falling suchet lingers,
Twillight draws her
With her lavender-veiled fingers.

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shown "

# Junior Stude

#### ELIZABETH A. GEST

Daisy's Music Patterns by Riva Henry

Daisy, as they were walking home skip of a sixth from C to A, then from school one afternoon.

your exercises in patterns."

"What kind of patterns?" asked

"I'll show you," Daisy said, as they turned in to her house. Going to the said Eileen. piano, she opened the exercise book.

#### Ouiz

- 1. Is the clarinet a woodwind or brass instrument? 2. What is a leger line?
- 3. What is meant by sostenuto? 4. What is an accent?
- 5. When was Brahms born?
- 6. How many sixteenth notes are there in a dotted half note? 7. What is a triad?
- 8. Give a term meaning "becoming softer."
- 9. Who wrote My Old Kentucky Home?
- 10. If a minor scale has four flats in the signature, what scale is it? (Answers on next page)

#### Musical Driver's License Game by Gladys M. Stein

Drivers of automobiles, of course. have to pass a test before they are able to get a driver's license; and they must prove that they understand the traffic signals and directions. Musicians should understand the musical traffic signals and directions, too.

To play this game, write out several lists of music terms. Appoint one player as traffic officer, who calls out the terms. Each player must act out the term he is given; for instance, if one player receives the term, presto, he must run around very quickly; ritardando would require him to go slower and slower. The player who acts the most terms correctly wins.

"Don't you wish you could lose "Let's take No. 10," Daisy began. your exercise book?" Eileen asked "You see, the pattern starts with a four descending notes, then forward "No, I don't," declared Daisy, "and and back on E and F. All the other you would not either if you practiced measures are just the same pattern. only one note higher each time. That is what you call a sequence, you know"

"That does seem to make it easier,"

"Sure. But then there is more to it than that. The same fingers fall in the pattern each time, and the accents are the same, too. I always think out the pattern and practice one measure until I feel sure of it. then it is easy to move it to the other intervals"

"Well, I'll try your pattern idea. I think you have something there."

#### Fiddle, Crickets, Fiddle

by Ida Tyson Wagner Crickets in the starlight Have you a tune? A tune Fairy feet can dance to Beneath a silver moon?

Something gay to fiddle, A brisk gavotte or two.

Tuned to gentle breezes And bird songs heard at dew?

Fiddle, crickets, fiddle Your gayest tiptoe tune! Fairy feet are waiting To dance beneath the moon, ALWAYS GET those old pianos board box set on clothespin legs, but mixed up-the Spinet, and the the boys had cut and pasted this one Clavichord, and the Virginal, until it had the shape of a modern

Piano Program

hu Leonora Sill Ashton

and the Harpsichord," said Jack. grand piano. "I heard some of the others in the "This is the Harpsichord," said class say that, too," answered Dan. Dan, "In playing this, the sound was "Let's look them up and make some produced by pieces of quill, leather kind of a model of each one. Then or tortoiseshell, which scratched we can show them when it comes our across the strings when the keys turn for a program." were struck."

On the afternoon of the boys' pro- "Now I will tell about the Piano" gram. Jack and Dan appeared in the declared Jack. "In the early part of studio with a collection of pasteboard boxes cut in different shapes. Jack's turn came first, "This is

supposed to be the earliest ancestor of the piano," said he, holding up a small square box with pieces of white string stretched across it. "It is called the Dulcimer, and we read about it in the Bible, The strings were of wire, and they were struck by the players with small hammers.

"Here is another ancestor of the piano," continued Dan, "It is called the Clavichord, and it was the favorite instrument of John Sebastian Bach. He wrote 'The Well-Tempered Clavichord' for it."

The class applauded wildly when they saw this pasteboard box, standing on four clothes pins for legs, and with a neat little keyboard outlined with pen and ink on the strip of the box, outside the front where that Lady Playing Clavichord, from a painting by had been set in. They gave louder applause when they saw the tiny wires which went through holes in that front over each key, and rested on the white strings stretched across the main part of the box.

"When the keys of the real Clavichord were pressed down, a small piece of brass on the end of the wires rubbed over the strings and made them vibrate," said Dan.

Jack's next model was made in much the same way as Dan's Clavichord, only there were no legs to this

"This is called the Spinet," said he. "And the keys were attached to a mechanism which plucked or scratched the strings to make them vibrate. Queen Elizabeth of England had one of these standing on her table. She was so fond of playing on it that it was often called a Virginal, after the Virgin Queen,"

The next model was another paste-



What it takes to make one piano key action (Photo by Estey) "FORWARD MARCH WITH MUSIC"

## Junior Etude Contest

tractive prizes each month for the neatest right corner of your paper. and best stories or essays and for answers and best stories or essays and for answers

girls under eighteen years of age. Class A, fifteen to eighteen years of Class A, Intech to fifteen; Class C, dred and fifty words and must be reunder twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

vou enter on upper left corner of your Experience."

THE JUNIOR ETUDE will award three at- paper, and put your address on upper

and best stories as open to all boys and not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hunceived at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of September. Results of contests will appear in December, Sub-Put your name, age, and class in which ject for this month's essay, "A Musical

#### The Violin

Opera Composers' Square by Emma Beck The names of composers of opera

> U D R 0 E

square at a time? You can move in any direction.

#### Junior Etude Red Cross Afghans

It is gratifying to know that enough knitted or wool-goods squares have been sent in to the Junior Etude to make twenty-six afghans, with more coming in every week. Most of these have been sent to the Valley Forge Mil-tary Hospital, through the Red Cross, though a few have been sent to the Naval Hospital and similar alternative. and similar places.
Squares have recently been received from

squares nave recently seen received from Helen Maywald, Marjorie Lovberg, Margaret Burgland, Peter Sorge, Beverly Shupe, Musical Missoulian Club, Geraldine Crowther, Madge Bloomer, Gladys White, Georgia Gorson, Jus-

Answer to lune Puzzle Square: 1, Oboe: 2, Book: 3, Owls: 4, Else.

#### Prize Winners for June Puzzle Square:

Class A, Ruth C. Briggs (Age 15), Rhode Island.
Class B, Ralph Guminski (Age 12), New Class C. Frances Moncrief (Age 10), Dis-

#### Honorable Mention for June Essays:

Jo R. Plum, Muriel Emberger, Lorraine Ross, Barbara DeBerry, Janet Dalziel, John Nab-holtz, Elene Hellis, Janis Ruth Smith, Mary Helen Tate, Edna Lea Dulin, Janet Ellen Mc-Croskey, Betty Maler, Elleen Creigh, Emmy Martin, Maureen Goff, Helen Betinus, Helen Saunders, Jean Carter, Sidney Fall, Erwin

#### Honorable Mention for June Puzzle Square:

Margaret Lamb, Betty Morrison, Lorraine Duca, Sara Ellis, Sally Goodman, Daniel Jaska, Betty Grandstaff, Janette Abdalla, Alberta Betty Grandstaff, Janette Abdalla, Alberra-Houck, Donna Lee Keith, Carol Thompson, Mirium Smoot, Muriel Emberger, Betty Maier, Chan Lee Dulin, Bob Duval, Mary Helen Tate, Beverly Jeannie Wilson, Eloise Esser, Douglas

SEPTEMBER, 1944

(Prize winner in Class C)

It is very hard to make a violin. If the wood is not well aged it will not produce wood is not well aged it will not produce a good tone. I think it would be hardest to make the curved pleces. I can imagine that it took Stradivarius and Guarnerius a long time to make their fine instruments. The violin is be a hard instrument to play. If you a great artist you have to practice many hours are concealed in the square. How



#### many can you find by moving one Other Prize Winners for June Essays:

every day. Each hand has its own difficulties I have been playing the violin for over four

years but there are many years to go yet be-fore I play well. I do not want to play the

violin as a profession but I want to make it my hobby. I love to listen to great artists play

Class B, Sunny La Monte (Age 14), Florida Class A, Minnie Fay Hill (Age 15), Texas.

Jerry Werdern (Age nine). California

Answers to Quiz

1. Woodwind; 2. A short line used to desig- Woodwind: 2. A snort line used to designate the pitch of notes above or below the regular five lines of the staff; 3. Well sustained; 4. Stress or important emphasis; 5. Ins. 3. 6. Twelve; 7. The chord formed by taking the first, third, and fifth tones of a diabnite scale; 8. Diminuendo; 9. Stephen lab. Strength of the strength Foster; 10. F minor.



## Letter Box

(Send answers to letters care of Junior \_\_ Etude)

Dear Junior Etude:

I have studied music two years and like it
very much.

Very much.

I have studied music two years and like it
very much in they do not need another planist
had room but they do not need another planist
just now. have sung on the radio twice and
loope to do so again soon.

From your friend,

Ether Smith (Age 13),
D, C.

Dear Junior Etude:

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I started

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schirt. But when my mother pashwing dies

scription to The Errod, practice process

connict Theorem (Age 16).

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Van Hamesson, 1550

the eighteenth century, there lived

in Florence a harpsichord maker

named Bertolomeo Christofori, He

liked the instruments he made, but

he did not like the way the strings

sounded when they were scratched

or plucked. One day a Dulcimer play-

er came to give a concert in Florence.

Instead of using the mechanism

which plucked the strings on his in-

strument, he struck them as in days

gone by, with small hammers held in

his hands. When he did this, Chris-

tofori heard the sustained tone he

had thought about so often, but did

not know how to bring forth. He

went to work on a new Harpsichord,

but instead of using a hammer in

each hand as the dulcimer player

had done, he decided there should be

a hammer connected with every key,

which should strike the string and

produce the tone he wanted. When

he had finished, he discovered that

the way in which the key was struck

with the finger controlled the tones,

making them soft or loud as the

player wished. Christofort named

this Harpsichord "Piano-Forte"; the

instrument upon which one could

play tones which were either 'soft'

"I want to know about the ances-

tors of all the instruments!" cried

Edna, as she clapped and clapped

with the others, at the end of the

or 'loud.' "

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MARIA VIIDENKO

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The great war has introduced millions of young Americans to now scenes, new concitions, new civilizations the world over. The famous American composer, Lily Strickland, who lived in India many years, tells of the kind of music our boys are hearing "over there."

#### THE COMPLEAT MUSICAL HOME Here is an article which reveals the revolution changes which are arrestly here and are coming in Americau musical home life. Raiph Barthett Webster has envisioned the music room of tomor-row, expresenting new standards of music and artistic taste which must be an idea!

THE BOYHOOD OF EDVARD GRIEG This is the first musical played written by James Francia Gooke time the publication of the last Francia Gooke time the publication of the last Early proteasional expenses for Young Polyevichenabled. Dr. Cooke to apply to support proformances the vital principles of the drains. The play (th manuscript) has already been successfully tried out.

#### CREATING A DURABLE MUSICAL MEMORY

Andor Folder, Hungarian virtosco pianist, answers many of the memory questions that have many the memory questions that have build up an inventory medicating how artists build up an inventory to the property of the propert

#### Records Reflect Contemporary Musical Achievements

(Continued from Page 502)

mentary on those who were not fighting vey the impression that he "feels" the who for many years was blind, died rein the war because of some physical desongs. These are Drink to Me Only With cently in Paris at the age of eighty-form fect; it is "an elegant valse caprice." The Thine Eyes, In the Gloaming, and Rus- In his early years he was a champion second piece, dedicated to a French lieu-sell's Fulfillment. The first two are man- of Wagner's music and contributed estenant who fell in battle in March, 1915, fully projected with an earnestness which says with his views to various periodicals. is of a more serious nature, and on its is impressive. Fulfillment is an effective Mr. Lazzari was born in Bozen, Austrian own emerges as a tone poem of cramatic song which apparently appeals to the Tyrol, on January 1, 1850. He was a import. The final piece suggests a storm baritone both as a poem and a piece of pupil of Ernest Guiraud and César at first and then the tranquillity which music. In all the rest the poetic mood Franck, and wrote a number of successfollows. It is not known to be definitely seems to evade Mr. Thomas, although ful operas. He came to the United States associated with war. These pieces are vocally he remains appreciable. oddly opposed to each other; hence, they do not make a smooth suite. Although this music is not representative of Debussy's most inspired work, it nonetheless has interest, and accordingly belongs on records. The performance by the popular two-piano team is marked by technical proficiency and clarity of line.

Bach: Sonata in E minor, for violin and figured bass; played by Adolf Busch (violin) and Artur Balsam (piano). Columbia disc 71852.

Besides the set of six sonatas for violin and clavier, Bach wrote two other violin sonatas-one in E minor and the other in G major. It is curious that neither of these works has been available on records in the domestic catalogs; the "G major" has long been available on an English H.M.V. disc, played by Mr. Busch and his son-in-law, Rudolf Serkin. This tival symphony orchestra, were directed splendid little work deserves wider ex-by George King Raudenbush. The prochamber works. The opening movement is divided between virtuoso material and a beautifully poised cantilena, the second movement is an Allemande, and the finale a Gigue. The dance movements are examples of Bach's gift for handling such forms. Mr. Busch's performance is stylistically admirable, but his tone remains Bernardi was a pupil and friend of consistently acerbic and his technic is Ealakirew and toured with Challapin in Mr. Balsam gives the violinist competent support, and the recording is realistic. Amateurs will find this sonata worth looking up and grateful to perform.

Mozart: Den Gievanni-Batti, batti, O bel Masette, and Vedrai, carino; sung first world war kept him in Paris. conducted by Erich Leinsdorf. Columbia disc 71577-D.

Canto di Primavera; sung by Eleanor commissioned works will go this year the percussion family such as the tymment by James Quillan. Victor disc Darius Mi haud for a symphony; Nikolai

Rachmaninoff: The Harvest of Sorrow; rill Phillips for an overture. It is hoped and Gretchanineff: Over the Steppe; that some of these works will be ready sum by Alexander Kipnis (bass) with for performance during the coming the classroom the bell lyre has the aderty. Victor disc 11-3395.

Miss Steber's voice is marred by un- without particular musical talent or ence, and the non-singer has the oppor-

with effects for effect's sake. The Rach- in his own home or community. maninoff song, written originally for high voice, sounds too lugubrious in the pres- DEAN DIXON, young American Negro

vorites Victor set M-986

Only in three selections out of the has been described as an ironical com- eight offered here does Mr. Thomas con- SYLVIO LAZZARI, composer, conductor.

#### The World of Music

(Continued from Page 493)

organized three orchestras, one of which, the American Syncopated Orchestra, toured Europe after the first World War.

THE SECOND ANNUAL PIEDMONT FES-TIVAL OF MUSIC AND ART was held July 19-23 at Winston-Salem, North Carolina. The musical events, which included a presentation of Mendelssohn's Detroit Public Library by the Detroit "Hymn of Praise," by the Festival chorus
Musicians' Association. gram included also a performance of Donizetti's "Daughter of the Regiment,"

ALEXANDER BERNARDI, pianist and conductor, widely known throughout musical centers of Europe, died on November 23, 1943, according to word retheir early concert days. He then became accompaniat and assistant conductor of the St. Petersburg Opera and later artistic director and first conductor of the Odessa Opera. In 1913 Chaliapin brought him to Monte Carlo. The outbreak of the

THE KOUSSEVITZKY MUSIC FOUNDA- scales were not only learned but proved TION, INC., has announced that the an- of value to the student. Schubert: Aufloesung; and Cimars: nual grants awarded to composers for

spite heavy-handed orchestral accom- world-famous choral group from the and operas. paniments, she proves herself to be one Austrian Tyrol. A series of 'Sing Weeks' Thus the students are learning the of the greatest Mozart singers of our was promoted, the purpose of which was depth and value of music by participa-"to establish that any average American, tion. The singer is richer by the experithe requisite climax. The Cimara is part in group performances of great mu-

better sung. Mr. Kipnis is over-concerned sic and can institute such performances

ent key, and the Gretchaninoff lacks conductor and composer, has announced essential spontaneity. Tonally, the noted the formation of the American Youth basso is most persuasive, but these songs Orchestra, with the purpose of bringing require a good deal more than vocal good music to children of all ages. The beauty to make them live notably. orchestra, under the sponsorship of John Charles Thomas in Concert Fa- American Youth for Democracy, plans to give its first concert at an early date,

> in 1918 to conduct the world première of his opera, "Le Sauterio," in Chicago, Mr. Lazzari conducted opera for two seasons at Monte Carlo and also one season in Paris. Besides operas his works include orchestral compositions, chamber music. piano pieces, and songs.

> MASSIMO FRECCIA has been engaged as permanent conductor and musical director of the New Orleans Civic Symphony Orchestra.

THE E. AZALIA HACKLEY MEMORIAL COLLECTION, inaugurated by the Detroit Musicians' Association (an affiliate of the National Association of Negro Mulicians) in honor of the great Negro educator of

#### The Bell Lyre in the Junior High School Class Rnom

(Continued from Page 540)

student to play it in new keys. The major

Steber (soprano) with piano accompanit to Aaron Copland for a symphony; pani and drums impresses the boys as an instrument for them as well as for the Lopatnikoff for a concertino; and Burgirls. The piano has long been ac'inowledged the instrument for building the vantage of simple technical manipula-Of the three vocal discs listed, only THE VILLAGE OF STOWE, VERMONT, gering and muscular coordination but the Mozart offers a le son in singing as was the center of an interesting experiwell as in muricinaship. Miss Sayao's ment during July and August when a ing rhythm, and ear training, and also were as an analysis of the second of the sec fine diction, phrasing, and timing. De-sponsored by the Trapp Pamily Singers, of themes of well-known symphonics

steadiness. Her Schubert does not rise to training, can, nevertheless, take active tunity of conquering the secret pleasure

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